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THE COMPLEAT BEATLES

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GAYLORD PRINTED IN U.S.A.

THE COMPLEAT BEATLES

Produced by Delilah Communications/ATV Music Publications

Volume One
1962-1966

Music Arranged and Edited
by Milton Okun

Art Direction and Cover Design
by Ed Caraeff

San Rafael Public Library
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San Rafael, CA 94901

A Delilah/ATV/Bantam Book

TORONTO • NEW YORK

THE COMPLEAT BEATLES
Volume One
A Delilah/ATV/Bantam Book

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Paul McCartney Interview
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Poems by Joel, Nat and Lem Oppenheimer
originally appeared in The *Village Voice.*

PHOTOGRAPHS: Special thanks to DEZO HOFFMAN for his major contribution, including rare early work.
Also, thanks to Wide World and Pictorial Parade.

First Printing/September 1981

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For information address: Delilah Communications Ltd.,
118 East 25th Street, New York, N.Y. 10010
ISBN 0-553-01353-X
Library of Congress Catalog Card Number 81-66605

Published simultaneously in the United States and Canada

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Bantam Books, Inc., 666 Fifth Avenue, New York, New York 10103.

Printed in the United States of America

0 9 8 7 6 5 4 3 2 1

ACKNOWLEDGMENTS:

For ATV Music Group

Samuel S. Trust, President
Eileen F. Michael, Director of Publications
Tim Davies, General Manager, International Division
Richard Laws, Head of Licensing and Royalties
Gretchen Wienke, Copyright Manager
Linda M. Schmitt-Pearson, Publications Coordinator
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For Cherry Lane Music Co., Inc.

Milton Okun, Music Arranger and Editor
Larry Ashmore, Dan Fox, Lauren Keiser, Associate Music Editors

A LOT OF HELP FROM OUR FRIENDS

Many people have given generously of their minds, hearts and energies
in the development and preparation of this historic two-volume edition of
THE COMPLEAT BEATLES. Individual staff members of ATV Music,
Delilah Communications and Cherry Lane Music are listed in the credits above.
Editorial contributors are attributed on the Contents Page of each volume.
In addition, we wish to express special appreciation to
George Martin and Richard Lester for giving us precious time; to Shirley Burns; Wendy Hanson;
Dezo Hoffman; Joan Schulman; Nancy Delmerico Vitagliano; Wesley Goodwin;
Virginia Rubel; Wayne, Michael and James at Elephant Press;
Richard Gallen; Julie Moline; Gene Winick; Michael Dailey.
And to Milton Okun for the musical arrangements.
And to John, Paul, George and Ringo for giving us the Beatles music.

George Harrison
Ringo Starr
Paul McCartney
John Lennon

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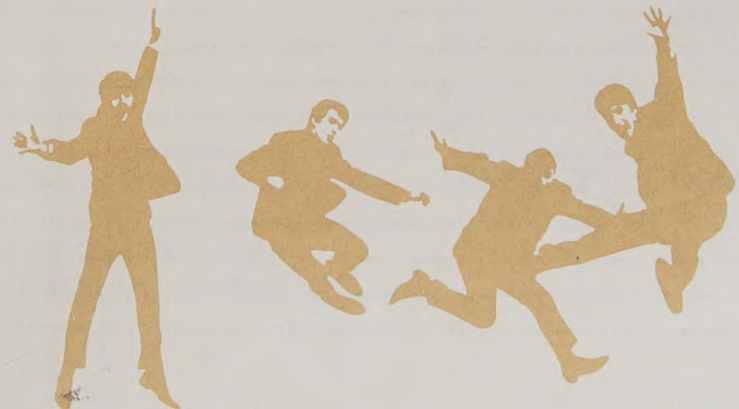

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Dedication: John Lennon

We've got to come up with a better word than tragedy to describe the death of John Lennon. It's not just that it doesn't begin to convey the scope of our loss, sorrow, and pain—there's so much that needs to be said that it ignores, or even misrepresents. In the classic Shakespearean sense, tragedy implied that the victim had a hand in his or her own demise by means of some fatal flaw or action. I fail to see that here. The word also suggests a sense of incompletion, of promises unkept, of potential unfulfilled.

But as most will agree, there was just too much damn joy, hope, and triumph crammed into John Lennon's forty years on this planet for us to speak of him in terms of an unfulfilled life. The kind of triumph I'm talking about had nothing to do with his fame, his music, or what he accomplished, but with how he handled them—what he did with the fruits of his labors.

It's not just that he'd freed himself from the oppression of governments, the music industry, and other institutions of that ilk. His was a much greater victory. By the end, through struggle, perseverence and determination, (and a little help from his friends), John Lennon had begun to free himself from the biggest obstacle any of us ever encounters.

Himself.

The Beatles were our means of self discovery. They were true catalysts—the agents of our generation's awakening—helping to reveal to us our potential as individuals and as a community. Like modern day shamans, they became vehicles through which we contacted our own deeper nature, our collective unconscious or whatever you choose to call it. But as John stated in his last interview, the Beatles weren't apart from society, they were society. It was a self liberation, and they became the instruments through which we discovered our birthright. It's important that we begin to understand this whole process, as John had finally done. Certainly, we owe him that much.

Unlike most people who become mediums for that kind of cultural transformation, John, in the end, resisted the temptation to let his ego take credit for what was happening, to spoil it by clogging that creative opening with his own greed and egoism. He struggled to transform his anger, pain and frustration into a force for his own and others' liberation, striving to maintain contact with the source of his inspiration. In the process he came to the inner realization that it was indeed true, as all the sacred texts had told him, that creativity was a gift. That he didn't really own his songs any more than he owned the wind.

Reaching that kind of freedom is not easy. It requires a painful process of stripping away illusion, of letting go of "Elvis Beatle" to find John Lennon. The real John Lennon. It also requires commitment, the courage to take risks, and even a willingness to make a fool of oneself on occasion. And it was a true liberation—not total by any means, the man was riddled with faults like all of us—but true in the sense that it occured on an essential level.

When the real music comes to me—the music of the spheres, the music that surpasseth understanding—that has nothing to do with me, cause I'm just the channel. The only joy for me is for it to be given to me, and to transcribe it like a medium...those moments are what I live for.

—John Lennon

What John Lennon's death touched in us at such times is not just emotion, but something far greater and more satisfying. It's our own potential, the future urging us forward, and we have to learn to respond to it, cooperate with that higher part of ourselves if our lives are to be anything more than just mechanical exercises in the worship of quantity over quality. We have to be active in this process of transformation, and through his example John Lennon showed us how to begin to empty ourselves of all the crap that blocks our contact with that inner strength, to prepare ourselves to let that part of ourselves awaken and flourish, and to establish and maintain contact with that inner strength that "surpasseth understanding."

In the end there was a sense of wonder and hope amid the pain and grief as he passed from us not as a flame snuffed out, but more like a comet illuminating our lonely night, showing us once again parts of ourselves that we weren't sure we still believed in. He had been part of the instrument of our original awakening in the 60's, and his death was a final, ironic gift that enabled us to reaffirm our unity. Some spoke of losing a part of themselves, but it wasn't like that. We've rediscovered the power and possibilities of our own spirits.

You say you want a revolution
why don't you free your mind instead?

By the end, John Lennon knew that any society or system could only be as strong and conscious as the individuals comprising it. And unlike most of us, he had the guts to put into practice what he'd begun to realize in his own inner searching. To strive to maintain contact with the inner sources of transcendence and reality that had touched him, to learn what was required of him in order to play his role as an active agent in his own transformation, and to pursue that path, wherever it led him, and in spite of whatever obstacles, inner or outer, stood in his way.

—Vic Garbarini

Introduction:

Beyond its immediate impact, the death of John Lennon put the Beatles into a perspective they could not have had when all four members were still alive. The Beatles are now in the past, locked in by time, and nothing can ever change that. Of course, they really had been since 1970; reunion talk was always idle, and no one knew that better than John Lennon. Still, the grief over his death was surely more than sorrow for a wasted life; it was a shocking reminder that one's own youth was lost.

But quite beyond facile notions of "the Beatles will never die," their influence lives on undimmed today. All great artistic and social phenomena have a lasting impact, and that of the Beatles was more marked than most. This is a band that is generally considered to have been the most important in the history of rock & roll. But what was it, really, that made the Beatles so important, beyond the raw statistics of their record sales, consecutive No. 1 hits, photos of teenaged hysteria and the other fading documents of a cultural idol?

The first and perhaps most simple answer is that the Beatles were in fact a band, with all the grandest connotations of that word attached and intact. Bands are, in Greil Marcus's wonderful phrase, "images of community." They attain that status by offering up a collection of complementary attributes that surpasses the individual accomplishments of each bandmember. The solo Beatles, Lennon and McCartney especially, did create work in the 70's that made money or an artistic impact or both. But nothing really matched their music together.

An ideal band offers something for everyone, balancing the separate strengths and weaknesses of each member and achieving a synthesis superior to the totality of the individual contributions. The talents and charm of the individual Beatles have been consecrated into iconography by the fan magazines, but bear summary here. Lennon was the "intellectual Beatle"—the clever, passionate, mocking one. McCartney was the sunny, sentimental balladeer, but had surprising reserves of rocking power, too. Harrison was not only the guitarist but the soulful mystic. And Starr was cute and self-deprecating.

Musically, those attributes translated themselves into the songs they wrote—and the very fact that they wrote their own songs, as have the vast majority of popular entertainers since, made them more complete artists than an interpretive musician can ever be. Starr's and Harrison's songs play a lesser role, reflecting their creative contribution to the band, but Ringo's can still be as cute as his personality and Harrison's, at their best, have a long line that suggests his religious strivings.

The Lennon-McCartney songs, it now turns out, were mostly by one or the other, at least after the mid-60's, but remain credited to both jointly for reasons of legality and personal loyalty. During the heyday of the Beatles' mass appeal in the late 60's, it was McCartney's buoyant lyricism that defined the band in popular consciousness more than anything else. Since then, however, Lennon's intensity and closer identification with the impassioned spirit of earlier rock & roll have seized critics' attentions. But ultimately, the two men's work was of a piece—Beatles music, rather than songs by Lennon or McCartney—and that is what constitutes its strength.

That strength is reflected in the way Beatles songs embrace some of the most deep-rooted polarities in rock music—black vs. white, American vs. British, hard vs. soft, male vs. female, simple vs. complex, unselfconscious vs. selfconscious. There is no need to dwell at great length about these polarities. They remain central to almost all rock, and the artists with the greatest depth and range embrace them more fully than more transitory phenomena.

Rock is of course based on black music, but for a white group to succeed with the form, it must add something of its own without betraying the roots. Similarly, rock is an invention of both black and white Americans, but by now the British have extended it into something inerradicably their own. The Beatles not only certified that extension creatively, but singlehandedly established a cachet for British rock in America that is still very much with us. Rock started as hard, raucous, sexually enlivening dance music. But that was just a particularly radical swing of the pendulum that had long existed in popular music between energy and sentimental quiessence. Sweet, soppy ballads have always been with us, and the Beatles were able to come forth with ballads that remain unsurpassed. That polarity suggests an even more basic one, between "masculine" aggression and "feminine" vulnerability, and makes us realize that those attributes lie in all of us, whatever, our ostensible sex may be.

As far as the Beatles' immediate impact on the rock of the 70's is concerned, probably their biggest contribution was to inspire the evolution of so-called "art rock" and a kind of rock music indebted to the

growing technical sophistication of the recording studio. *Sgt. Pepper's Lonely Hearts Club Band* is usually cited here, either favorably, as a sign of rock's "coming of age," or unfavorably, as the place where rock lost its innocence. The Beatles, without ever quite abandoning their ironic self-perception as pop stars, pure and without much pretension, were also artists with a capital A. And their lesser followers deluged us with concept albums and endless studio overdubs to the point where it seemed, by the mid-70's, that the original spirit of rock & roll had been lost forever.

But the new wave reaction to such fancification can't obscure the fact that, at its best, the introduction of artistic self-awareness into popular music led to some remarkable accomplishments; one need only mention Bob Dylan, whose career as a rocker was directly inspired by the Beatles. Rock critics today find it fashionable to exalt rude simplicity, but their own sensibilities were shaped by the artistic imagery the Beatles introduced into rock.

And as it happens, the Beatles provided the model for one of the principal reactions against mid-70's portentousness, "power pop." Not that a vision of the Beatles as upbeat mannikins offers a very complete picture of their achievement. But it's a valuable antidote to their late-60's image as slightly muddled seekers. And underneath the Brian Epstein-inspired power-pop image lies yet another, darker image—the driving hard-rockers who preceded Starr's entry into the band and who sound about as urgently "new wave" as one could wish.

But none of these images is the "real" Beatles; reality in this case is the totality of images, the way in which over a decade this band pioneered and exemplified nearly every important development in the popular music of its time, and anticipated most of the developments of the next decade, as well.

What role did the Beatles' songs themselves play in their contribution, set against such other factors as personal charm and their skills as performers and denizens of the recording studio? It is a commonplace of present-day pop criticism to speak of rock as a post-literate phenomenon, in the sense of musical literacy, not verbal literacy. In other words, it is said, the tape recording has supplanted printed musical notation, and innocent imitation of a record has replaced the laborious reading of musical notes as the preferred method for youngsters to master the rudiments of music and musical style.

The Beatles, with George Martin at the recording console, contributed to that development as they did to so many others; for all the occasionally notable cover versions of Beatles songs by other artists, the Beatles' own performances seem sometimes inseparable from the songs themselves.

A book such as this one puts the matter in a slightly different perspective. Without for a minute denying the value of the Beatles recordings, the songs themselves stand very firmly on their own, as music, independent of anyone's rendition of them. It is the strength of the Beatles songs that establishes their links with the popular music of the past, before rock & roll was even invented. And it suggests that while the Beatles defined their time and pointed to the future, they also drew deeply from the past—from folk music, from the British music hall, even from the Classical lied. Yet the band's debts to the more distant past were surely unconscious. Which merely goes to prove that the present contains within it remnants of the past and intimations of the future. The reason the Beatles reached so far back and pointed so far forward was, in the end, that they succeeded so profoundly in their realization of the present.

—John Rockwell

Musical History:
Volume One (1962-1966)

Once upon a time there were three little boys called John, George, and Paul, by name christened. They decided to get together because they were the getting together type. When they were together they wondered what for after all, what for? So all of a sudden they all grew guitars and formed a noise.

—"Being a Short Diversion on the Dubious Origins of Beatles, Translated from the John Lennon" *Mersey Beat* Vol 1, No 1.

According to singer-songwriter Don McLean in his hit song "American Pie," 1959 was the year "the music died." On February 2, Buddy Holly, Ritchie Valens, and J.P. Richardson a.k.a. the Big Bopper perished in a plane crash shortly after a concert performance in Clear Lake, Iowa. That same year, Chuck Berry was indicted on morals charges for which he would later be sent to jail and rock & roll wildman Jerry Lee Lewis became a pop persona non gratis for marrying his thirteen-year-old cousin the year before. And by 1959, Elvis Presley was already a year into his three-year gig with the U.S. Army.

Though no one realized it at the time, the music was busy being reborn that same year in the grimy seaport city of Liverpool, England. A few years earlier, John Lennon (born October 9, 1940) and James Paul McCartney (born June 18, 1942) first met at a Woolton Parish Church party where Lennon's band, the Quarrymen, were playing. By 1957, Lennon and McCartney were strumming their guitars and raising their adolescent voices in song as the Nurk Twins. Not long after, they were the Quarrymen again, this time with the addition of another young guitarist of Paul's acquaintance named George Harrison (born February 25, 1943) and an art school friend of John's, Stuart Sutcliffe, on bass.

1959 was the turning point. The boys all left school to pursue a full-time career in rock & roll, now billing the band as Johnny and the Moondogs and then as the Silver Beatles. By the time in 1960 that they hired Liverpool neighbor Pete Best as drummer and served their first apprenticeship on the club circuit and mean streets of Hamburg, Germany, they were simply called the Beatles.

Many people ask what are Beatles? Why? Beatles? Uh, Beatles, how did the name arrive? So we will tell you. It came in a vision—a man appeared on a flaming pie and said unto them "From this day on you are Beatles with an A." Thank you, Mister Man, they said, thanking him.

—John Lennon, *Mersey Beat* Vol 1, No 1.

Playing eight hours a night in low-rent Hamburg bistros like the Indra Club, the Kaiserkeller Club, and later the famous Star Club was good practice for a lot of young English bands in the early '60s. The Beatles were certainly no exception as proven by the 1977 double album *Live! at the Star Club*, unwittingly captured for posterity in 1962 (ironically Ringo Starr was subbing for Pete Best that night). In Hamburg, the Beatles not only toughened up their image with black leather jackets and long moppish hair, but they toughened and tightened up their sound with punch and wit.

The first Hamburg trip in 1960 was cut short when German authorities discovered young George to be underage and sent the band packing. Their '61 visit was more successful, resulting in their first recording session backing up a poor Presley imitation by the name of Tony Sheridan. But they got a chance to cut a few numbers of their own at the session, two of which became their first single. At that point, a Liverpool record store manager named Brian Epstein stepped into their lives when one Raymond Jones came into his store asking for a record called "My Bonnie" by the Beatles.

To say the rest is history is a gross understatement. Epstein groomed the Beatles for popular consumption—to the point of keeping John's marriage to Cynthia Powell in 1962 a secret—without dulling the edge of their sharp pop'n'rock sound. The group failed an audition for Decca Records in 1962, mixing early products of the Lennon-McCartney writing team like "Hello Little Girl" and "Love of the Loved" with such incongruous cover versions as Chuck Berry's "Memphis" and "Sheik of Araby." But after getting the cold shoulder from several other British record companies, the Beatles would pass a June 6 audition for producer George Martin of EMI's Parlophone label. A popular Liverpool drummer named Ringo Starr (born Richard Starkey July 7, 1940) would replace Pete Best and before the year was out they would start making a long series of hit records. Through a winning combination of musical talent, chops, and daring, Epstein's astute management, and almost impeccable timing, the Beatles would then go on to change the lives of generations of rock fans.

Oh, yeah, they would also change the course of pop music forever.

16-year-old John and 14-year-old Paul as the Quarrymen in 1956.

The first photograph ever taken of the Beatles as they were in Hamburg, Germany, 1961. From left to right: Pete Best, the original drummer; George; John; Paul; and Stu Sutcliffe, the original bass player.

JGO HAA:
HANNOVER

1962-1963

The story of the Beatles, the English pop group, starts in Liverpool where school dropouts John Lennon, Paul McCartney, and George Harrison first started playing youth clubs and living room parties in 1958 as the Quarrymen.

The story of the Beatles, the world pop phenomenon, starts four years later and several hundred miles away in the bustling no-nonsense metropolis of London. After cutting their performing teeth in the seedy clubs of Hamburg, Germany's red light district, becoming a top draw at the Cavern Club back home, and being rejected by nearly every major record company in England, these four smartmouthed guitar-toting Liverpudlian punks—Lennon, McCartney, Harrison, and new drum recruit Ringo Starr—were about to turn an important corner in their young rock & roll lives.

The day was September 11, 1962. The place was the Spartan seclusion of EMI Studios where the Beatles were playing for a severely critical audience of one, producer George Martin. The song was "Love Me Do," the Beatles' debut single-to-be.

At an audition for Martin the previous June, the group ran through six selections from their stage set with charter drummer Pete Best—one sappy standard from their Hamburg days called "Besame Mucho," another Hamburg leftover originally popularized by Fats Waller called "Your Feet's Too Big," and four Lennon-McCartney originals, "Hello Little Girl" (one of the first songs John ever wrote), "Ask Me Why," "P.S. I Love You," and "Love Me Do." Martin signed the band to EMI's Parlophone label on the basis of that audition, although two other EMI chiefs had already given the group thumbs down. Martin had his doubts about the commercial chances of Lennon and McCartney's originals, but decided to go with "Love Me Do" as the first single because, as he said later, it was "the best of the bunch. It was John's harmonica which gave it its appeal."

Martin did not show the same enthusiasm for Ringo's drumming. In the time between the Parlophone audition and their first session, the group had fired Pete Best and hired Ringo away from Rory Storm's Hurricanes. Unwilling to take a chance on an unfamiliar drummer, Martin brought in veteran sessioneer Andy White to keep the beat on "Love Me Do," much to the band's chagrin. As a compromise, Martin agreed to record two versions of the song, one with Ringo and one with White on which Ringo would merely bang a tambourine. For the flip side "P.S. I Love You," White again played drums with Ringo demoted to shaking maracas.

It took the Beatles twenty takes to get "Love Me Do" down right and even then Parlophone could not make up its corporate mind which version to release. The Parlophone single issued October 5, 1962 featured Ringo. The version later heard on the *Please Please Me* album and on subsequent U.S. releases was the Andy White take (the Ringo version finally surfaced Stateside in 1980 on the *Rarities* LP). All that confusion and for such a simple song ...

"You can't have anything simpler, yet more meaningful than 'love, love me do,'" Paul once said. "I think I slagged off school to write that one with John when we first started."

"Love Me Do," later described by McCartney as "our greatest philosophical song," peaked on the British charts at number 17. Not great, but not bad either.

The next single, "Please Please Me," coupled with "Ask Me Why," did much better, becoming their first number one record on March 2, 1963. Ironically, "Please Please Me" nearly didn't become a Beatles record at all. Still harboring reservations about the saleability of the band's own songs, George Martin lobbied for a song called "How Do You Do It," penned by British hit composer Mitch Murray, as their next single. Determined to stand by their originals, the group petulantly dragged their heels through take after take of "How Do You Do It" until Martin relented and suggested giving "Please Please Me" a go. Paul claims the tune was originally conceived as "a Roy Orbison-type thing," but admitted that it sounded like a hit after Martin suggested speeding up the tempo.

Barely three weeks after they topped the singles charts with "Please Please Me," the Beatles were also well on their way up the album charts with their first album, wisely titled after their recent hit. In addition to the four previously released singles sides, *Please Please Me* (issued by Parlophone on March 22) included ten tracks recorded in one day—the previous February 11—at a cost of less than $2000. Four of the songs were originals—"Misery," "I Saw Her Standing There," "There's a Place," and George Harrison's lead singing debut "Do You Wanna Know a Secret," which John claimed was inspired by a song in the Walt Disney movie *Snow White and the Seven Dwarfs* called "Wishing Well" *(Do you wanna know a secret?/Promise not to tell/You are standing by a wishing well).*

The other six tunes came from the four corners of popdom. Ringo got his first recorded vocal workout on the hot rock raver "Boys." "Anna" came from the soulful pen of R&B tunesmith Arthur Alexander and "Twist and Shout" was originally a hit for the Isley Brothers. The prolific team of Gerry Goffin and Carole King contributed "Chains," buoyed here by the band's effervescent harmonies, while the schmaltz quotient came at two with "A Taste of Honey" (another Hamburg leftover) and the Bacharach-David weeper "Baby It's You." In all, patchy but promising. And when it was hot, this record was hot. It hit number one May 4, the same day the Beatles' next single "From Me to You" topped the singles chart.

Released in Britain on April 12 and picked up in the States by Vee Jay Records for their first Yankee single, "From Me to You" was an "instant" classic in the literal sense of the word, inspired by a newspaper column titled "From Us to You" and knocked off in a few spare minutes by John and Paul while the band was on its first nationwide tour, playing second banana to British vocalist Helen Shapiro. Feeling it was too bluesy to be a hit, they hesitated recording the song until George Martin suggested adding a harmonica. The B-side "Thank You Girl" provided ebullient teen pop contrast, jacked up by brash group harmonies and the resonant clang of electric guitars.

With the release July 1 of "She Loves You" backed with "I'll Get You," the Beatles took one giant step to stardom. In nothing flat, they went from hometown heroes to Britain's hottest pop property since Cliff Richard started riding Elvis Presley's coattails. As befits a group with the biggest selling English single ever (an unbeaten record [pun intended] for almost fifteen years), the Beatles suddenly became concert headliners, actually dethroning top-billed Chris Montez on one tour. And before the end of 1963, the group would receive their first gold record for one million sales of "She Loves You," hold the top spot on the *Melody Maker* singles charts for seven weeks, cause a riot outside the London Palladium where they were making a live TV concert appearance, and finally receive the blessing of the stuffed shirts at a Royal Command Performance for the Queen Mother, Princess Margaret, and Lord Snowdon. Britain was in the grip of Beatle fever and records like "She Loves You" only made it worse.

Yeah, yeah, yeah, everyone knows "She Loves You" was a great, yeah, *immortal* pop song. That chorus —which was the Beatle fans' battle cry at airports, concerts, and outside hotels over the next two years—was John and Paul's idea, probably an unconscious fusion of R&B doo-wop harmonies and the Everly Brothers' twang they had perfected in their formative musical years. According to Paul, that jazzy major 6th chord at the end was George Harrison's idea. George Martin thought that last flourish was a bit corny ("Glenn Miller was doing it twenty years ago"), but he liked it and kept it in.

It's hard to believe, as Paul told *Musician Player and Listener* in a 1980 interview, that in its first week "She Loves You" was slammed in some quarters as "the *worst* song the Beatles had ever thought of doing." In fact, more than any Beatle recording up to that point, "She Loves You" was and remains the original Beatle sound in three-minute microcosm, a perfect miniaturization of the sound soon to shake the world.

In addition to the "o-o-o-h"'s and "yeah"'s, "She Loves You" captured in raw rock & roll fidelity Ringo's hydraulic drumming (stopping on a dime for those flashy fills), George's Duane Eddy-cum-Chuck Berry riffing, John's emphatic strum, and Paul's pumping bass—all boosted in a hot volcanic mix that would be often imitated but rarely duplicated. With "She Loves You," the Beatles dug up American rock roots, cultured them with distinctly British class, and harvested hit after hit.

With Beatlemania at fever pitch, Parlophone kept their ball rolling with the November 23 release in Britain of *With The Beatles*, a new album of fourteen songs recorded in a single day, the previous July 15. The album was later dissected for U.S. release as *Meet the Beatles* and *The Beatles' Second Album*. And only a week after that, the company released with plenty of fanfare a new single "I Want to Hold Your Hand" backed with "This Boy", subtitled "Ringo's Theme" although John and Paul did the crooning.

1963 had already been a banner year for the Beatles and even the intelligentsia began to sit up and take notice. In the *London Times*, critic William Mann cited Lennon and McCartney as "the outstanding English composers" of the year, saying lots of flattering things about their "chains of pandiatonic clusters," "flat submediant key switches," and the "Aeolian cadence" of "Not a Second Time" which Mann likened to the chord progression that ends Mahler's *Songs of the Earth*. The Beatles were no longer just cutting rock & roll corn for the kiddies. With "Please Please Me," "From Me to You," and "She Loves You," they had fired pop music shots that were heard all over England.

The next shot, "I Want to Hold Your Hand," would be heard 'round the world.

1964

In 1975, *Life* magazine published a list titled "The 100 Events That Shaped America." The arrival of the Beatles on U.S. Shores came in at number 96.

Looking back at wild, wonderfully wacky era ushered in by the release January 13 by Capitol of "I Want to Hold Your Hand" coupled with "I Saw Her Standing There," their appearances on *The Ed Sullivan Show* February 9 and 16, and the unprecedented radio reaction to their records, it is hard to believe the Beatles were only the 96th most important thing to ever happen to this country and its kids. In 1964, they were number one at everything else.

By New Year's Day, America was in a serious funk. The civil rights movement was opening the country's deep racial wounds, causing tempers to flare and blood to flow. A police action in Southeast Asia was quickly escalating into a war nobody would really *want* to fight.

And in a moment of what must have been cosmic irony, the Beatles released their second English album *With The Beatles* on November 22, 1963, the same day President John F. Kennedy was assassinated in Dallas, Texas. The torch, as it turned out, was passed from one youthful leader to four new ones.

If nothing else, the Beatles were good for what ailed America come 1964. Their music was full of *joie de vivre*. They were young, visually appealing, intelligent, and wickedly funny (cut to a Dublin press conference in 1964—"How do you find America?" "Turn left at Greenland."). They also brought American rock & roll out of the doldrums brought on by pop wimps PG-rated Elvis clones like Fabian and Frankie Avalon.

The Beatles ball first started rolling in America December 29, 1963 when WMCA in New York debuted their latest U.K. single "I Want to Hold Your Hand" on U.S. radio. On January 3, TV talk show host Jack Paar gave the country its first look at the Beatles in a videotape of the group performing "She Loves You" in concert, complete with delirious, screaming, crying, hysterical teenage girls. Many critics proclaimed the performance anti-climactic and one pundit at the *New York Times* sniffed that Beatlemania would never catch on. "On this side of the Atlantic, it is dated stuff."

What the press snobs were not counting on was the surprisingly articulate, unbridled adolescent joy of Beatles music. With "I Want to Hold Your Hand," John and Paul added a few new wrinkles to the rousing "She Loves You" sound with some clever time signature twists and a one-octave vocal leap on the word "hand" that sounded so wild and alive it seemed the singer was about to grab something other than her hand. But the song was written innocently enough. John and Paul polished it off while sitting in the basement den of McCartney girlfriend Jane Asher's house.

With the Ed Sullivan appearances, all hell broke loose. But it remains a testament to the five-star quality and explosive impact of their *music* that when the group first arrived in America at New York's Kennedy Airport February 7, representatives for Capitol Records were there to greet them with two gold records for "I Want to Hold Your Hand" and their debut American album *Meet The Beatles*.

And where Beatles fans went, the marketing men were sure to follow. What self-respecting Beatle fan could bear to be without the latest fan magazines so as not to miss a single shred of Fab Four news? Wearing Beatle buttons by the dozen was a sign to the world you were of the Beatle faith. Books, posters, bubblegum cards, lunchboxes, plastic guitars, even wallpaper—if there was a buck to be made, somebody made it off the Beatles. Besides, for those unlucky enough not to see John, Paul, George, and Ringo in concert (they played a total of 34 U.S. concert performances that year), Beatle souvenirs and novelties were the next best thing to being there—except for records.

For as hard as they tried, the Madison Avenue hypesters simply could not match the sheer volume of music released under the Beatles' name that year. Capitol alone issued no less than four albums *Meet The Beatles, The Beatles' Second Album, Something New, Beatles '65*, a documentary LP, seven singles, and one four-track EP. Labels like Vee-Jay, Tollie, and Swan which had licensed early Beatle waxings (MGM and Atco even dug up the old Tony Sheridan sides cut in Germany) flooded the market with their own releases, sometimes packaging and repackaging the same material with different covers. United Artists released the soundtrack to the group's first feature film *A Hard Day's Night*. Then there were the countless cover versions of Beatle tunes, orchestral recordings muzak-style, novelty records, and even interview LPs.

Still, fans could not seem to get enough of the Beatles. On April 4, the Beatles set a still unbeaten chart record by holding down the number one, two, three, four, and five spots on *Billboard*'s singles charts with "Can't Buy Me Love," "Twist and Shout," "She Loves You," "I Want to Hold Your Hand," and "Please Please Me" respectively. By then, *Meet The Beatles* and Vee-Jay's *Introducing the Beatles* (an abridged version of the U.K. *Please Please Me* LP) had already nailed down the top two slots on the album charts for six weeks running and would do so for three more.

In England, Parlophone continued to release singles and albums at a steady pace and in a rather orderly manner, as George Martin explains: "We never used to take singles off albums. We used to make them separate from each other. And we reckoned it was cheating if we put a single on an album."

Capitol in America had no compunctions about dissecting British albums like *With The Beatles* and *Beatles For Sale* for Stateside consumption, slapping on singles and B-sides, but usually only putting ten to twelve tracks per album (compared to the British fourteen-track LPs) in order to get the most albums out of the fewest songs. Fans were buying anything Beatle at the time, so no one was really counting. Yet Capitol's haphazard release program often confuses the chronology of the Beatles' nevertheless rapid maturation as songwriters, musicians, and trendsetters.

Meet The Beatles, of course, was the start of *our* beautiful friendship with the fabulous foursome. Capitol thoughtfully led off the album with "I Want to Hold Your Hand" and "I Saw Her Standing There" just in case there was someone out there who had not yet bought the single. "This Boy"—the one with the pandiatonic clusters, according to the *London Times*—was the English flip to "I Want to Hold Your Hand." The other nine numbers were all plundered from *With The Beatles*.

A variation on the "yeah yeah yeah"'s in "She Loves You" showed up in "It Won't Be Long," an early Lennon number with ricocheting "yeah"'s in the chorus. No doubt high school music majors noticed those Aeolian cadences in "Not a Second Time" while English teachers would have been surprised to hear that McCartney originally wrote the words to "All My Loving"—the first Beatles song to be extensively covered by

other artists—as what he called "a bit of poetry" and added the music later. Paul took a turn on piano and John blew some of his trademark wheezy harmonica on "Little Child," George made his songwriting debut with "Don't Bother Me" (also taking vocal honors while Paul played claves, John the tambourine, and Ringo the bongos), and everyone sounded a little rough on "Hold Me Tight," done in one take.

The album's one concession to the Mom-and-Pop crowd was a weepy cover of "Til There Was You" (from *The Music Man*), but the boys made up for it with a punky romp through "I Wanna Be Your Man" (Ringo on lead throat), originally written by Lennon and McCartney for the Rolling Stones. The story goes that Stones manager Andrew Loog Oldham was strolling down a London street when he was offered a ride by a passing limo with the Fab Two inside. When Oldham mentioned that the Stones were desperate for some hit tunes, Lennon said "We've a couple of spare songs we just finished that are more up their street than ours." They drove to a club where the Stones were rehearsing, ran through one tune, John and Paul stepped into a back room for ten minutes to tidy up the middle eight bars, and the Stones had their first big hit, "I Wanna Be Your Man."

And just for the record, "All I've Got to Do" checked in on Side One, song four.

"Can't Buy Me Love," the Beatles' second Capitol single, was a hit before it was even released. Written in February by John and Paul in Miami on their way to tape an Ed Sullivan appearance, the record (backed with "You Can't Do That") had advance orders of over 1.5 million and when it finally was released March 16, "Can't Buy Me Love" took only two weeks to make number one (it stayed there until May 2).

George Martin has noted that "Can't Buy Me Love" was a significant departure in arranging for the group, an indication of their growing sophistication as songwriters despite their lack of musical training and inability to actually read music. Most of Lennon and McCartney's songs had been written verse-chorus-verse-chorus-break-verse-chorus. Martin did some fine tuning here and there. But with "Can't Buy Me Love," he suggested that for a catchy introduction, the band start with the chorus instead of a verse. It worked like a charm, which may or may not have had something to do with the fact that it was recorded on February 25, George Harrison's birthday.

"Can't Buy Me Love" did not show up on *The Beatles' Second Album*, which hit the streets April 10. "You Can't Do That"—John Lennon's attempt "at being Wilson Pickett"—did, along with ten other odds and ends stitched together by Capitol like some kind of long-playing hi-fidelity Frankenstein. The revved-up covers of Chuck Berry's "Roll Over Beethoven," "Money," "Devil in Her Heart," and the Miracles' more sultry "You Really Got a Hold on Me" all came via *With The Beatles*. "Thank You Girl" was the U.K. flip of "From Me to You," "She Loves You" and "I'll Get You" already appeared together as a single in the States on the Swan label. The Beatles' own version of "I Call Your Name" made its debut here although it had already been released in Britain as the B-side of a Billy J. Kramer single (it would later be a hit for the Mamas and the Papas). That song, together with the remake here of Little Richard's "Long Tall Sally" were recorded in late February for an EP to be issued in Britain the coming June.

The next official Beatles release in America was not a record but a book of hot-wired prose by John Lennon entitled *John Lennon In His Own Write*. The best description of Lennon's weird way with words as captured here and later in *A Spaniard in the Works* came from McCartney in his daffy introduction to *In His Own Write*. "None of it has to make sense and if it seems funny then that's enough."

In addition to a surplus of crackling Lennon wit, *In His Own Write* included the phrase "a hard day's night" in a piece called "Sad Michael." Those four words would eventually become the title of the Beatles' first feature film, a hit song, and hit soundtrack album in that order. Directed by Richard Lester and written by a Liverpool writer, the late Alun Owen, *A Hard Day's Night* was—to borrow a phrase—a day in the life of the Beatles. From a commercial point of view, it was ostensibly a full-length feature excuse for the boys to play a few new songs and romp across the big screen in their own uninhibited inimitable style. The one-two punch of Lester's quick-paced *cinema verite* style and the Beatles' own natural personal charm scored a knockout at the box office, a victory made even sweeter since the film cost only $600,000 to produce.

The title song was the first tune Lennon and McCartney ever wrote for a specific title and the band won a Grammy that year for Best Vocal Performance by a Group for their troubles (they also scored in the Best New Artist category). Not bad for a song written, arranged, rehearsed, and recorded in just over 24 hours.

Needless to say, "A Hard Day's Night" kicked off the United Artists soundtrack album. "Can't Buy Me Love" finally showed up on the LP here as well. Aside from the schmaltzy instrumental arrangements of "Ringo's Theme (This Boy)," "I Should Have Known Better" (the group's take backed the "A Hard Day's Night" Capitol 45), "And I Love Her," and "A Hard Day's Night," the record featured six other Lennon-McCartney originals making their bows. George Harrison played lead microphone on "I'm Happy Just to Dance With You" and was responsible for the jazzy acoustic guitar break on "And I Love Her." He also played bongos and claves on the tune with Ringo, but the real star of that song was Paul, who was beginning to make a name for himself as a writer of classy romantic pop ballads (in all fairness, John wrote the middle eight bars of that one).

"I'll Cry Instead" never made it into the film—Richard Lester didn't like it. Lennon would later say the line "a chip on my shoulder that's bigger than my feet" was an accurate summation of his personality.

The soundtrack to *A Hard Day's Night* spent August, September, and October at the top of the *Billboard* album chart. Ironically, the number two LP was the Beatles' third Capitol longplayer *Something New*, which was false advertising. "She Loves You" turned up in a German language version; five of the songs were culled from the film soundtrack. The covers of "Slow Down" (a Larry Williams raver) and Carl Perkins' "Matchbox" (Ringo at the mike) had been cut last February at the same sessions as "Long Tall Sally" and "I Call Your Name." Only "Things We Said Today," "Any Time at All," and "When I Get Home" were relatively new, recorded the previous June 1, 2, and 3.

For Capitol single number seven, the band cranked up the guitars and McCartney wailed "Long Tall Sally"-style on his bust-out rocker "She's a Woman." From the guitar feedback drone (accidental, by the way) opening the song to the faint sound of barking dogs at the fade, "I Feel Fine" was only a hint of the guitar experimentation to be taken up over the next few years by the Who's Pete Townshend, Jeff Beck and Jimmy Page of the Yardbirds, and a psychedelicized black man named Jimi Hendrix. Lennon claimed in the 1980 *Playboy* interview it was the first electric guitar feedback ever recorded.

Both songs hit twelve-inch vinyl as part of *Beatles '65*, actually released in the waning days of '64. With the exception of "I'll Be Back" (cut at the same June sessions as the three "new" tunes on *Something New*), the eleven tracks here were recorded in late September and October. Ringo took the lead vocal on "Honey Don't," one of two Carl Perkins numbers on the album (John handled the other, "Everybody's Trying to Be My Baby"). John, Paul, and George Martin all bashed away at the same piano for Chuck Berry's "Rock & Roll Music," while the rather wimped-out melodramatic "Mr. Moonlight" found McCartney at the Hammond organ, George keeping the beat on an African drum, and Ringo adding percussive flourishes on bongos. An interesting approach maybe, but they still sounded like lounge lizards on this one.

"Baby's in Black" was an interesting try at a bluesy waltz, marked by the trademark Lennon-McCartney harmonies, but the dark horse of this collection was Lennon's "I'm a Loser," this one an uptempo rock & roll shade of folk-blues with a blast of Dylanesque harmonica revealing the growing influence of the young American folkie-protest bard on the group. Commenting on the song in that same Playboy interview, Lennon said "Part of me thinks that I'm a loser and the other part of me thinks I'm God almighty."

By the other end of 1964, most American teenagers figured that if the Beatles were not God incarnate, they certainly knew a lot about working miracles.

1965

If 1964 was a very good year for the Beatles, then 1965 would turn out to be even better. They certainly got off to a good start with eight albums on the charts. "Eight Days a Week" b/w "I Don't Want to Spoil the Party" (the latter a personal fave of John's) came out February 15, only four days after Ringo said "I do" to the former Maureen Cox. While the group was busy shooting their second feature film *Help!* and recording new numbers for the soundtrack, Capitol continued to obey the laws of supply and demand by releasing *The Early Beatles*, a compilation of tracks from the U.K. *Please Please Me* LP, songs already released to death the previous year by Vee-Jay.

The first taste of the *Help!* tunes was served April 19 with the single "Ticket to Ride," a flamboyant prototype of the heavy metal sound-to-come (Vanilla Fudge took the song to its logical conclusion in 1967 with their sonic sludge version). Also noteworthy is that the Capitol single bore the legend "from the United Artists release *Eight Arms to Hold You*"—the original title of *Help!*. The flip, "Yes It Is," would later turn up on *Beatles VI*.

June 12 was a big day in the Beatles' lives because that was the day Queen Elizabeth announced each of the boys could be awarded an MBE, better known as Member of the British Empire award. Old war heroes were outraged (did they feel any better when John returned his in 1969 as a protest?). The band took it in stride. John actually took his under the influence of marijuana—years later, he would admit he got high in the bathroom before the official (October 26th) presentation.

Capitol celebrated the event two days later with the release of *Beatles VI*. Of the new numbers, George Harrison's "You Like Me Too Much" featured John on electric piano and Paul and George Martin at the same Steinway. "Bad Boy" and "Dizzy Miss Lizzie" were copped from R&B songwriter Larry Williams' catalogue and "Tell Me What You See" (Lennon-McCartney) found Paul at the electric 88's. All four were cut May 10 and 11.

With the exception of "Yes It Is," the other recordings were pulled from *Beatles For Sale*. For "Every Little Thing," an effervescent number sounding not a little like what the high harmonic Byrds were doing in Southern California, Ringo worked out on tympani, settling for a packing case to keep the beat on in Buddy Holly's "Words of Love."

Pop royalty mixed with the real thing at the July 29 premiere in London of *Help!*, again directed by Richard Lester. More great tunes and more great fun, *Help!* was really contrived slapstick compared to the gritty tongue-in-cheek documentary approach of *A Hard Day's Night*. Paul would later say it was "fun basically as an idea for a film" but was "a bit wrong for us. We were sort of guest stars." For John, "it was like having clams in a movie about frogs."

The single "Help" and "I'm Down" preceded the U.S. release of the *Help!* album by one month. The latter finally appeared on an album with the 1976 *Rock 'N'*

JOEY DEE
THE BEATLES
THE VIOLENTS
SUZIE
JOEY
JERRY
WILLAMS

E-BA
BE

Roll Music compilation. In its review of that album, *Rolling Stone* magazine described "I'm Down" as "all Paul, his best Little Richard vocal plus George's electric metal guitar and astonishingly rough drumming from Ringo."

"Help," though as bright and commercial (if not more so) as all the preceding Beatles singles, was made of more serious stuff as Lennon explained in the 1980 *Playboy* interview. "I was actually crying out for help ... It was my fat Elvis period. You see the movie: He—I—is very fat, very insecure, and he's completely lost himself. And I am singing about when I was so much younger and all the rest, looking back at how easy it was ... I *was* crying out for help."

Bob Dylan made no guest appearances on that record, yet he was certainly there in spirit. In Anthony Scaduto's biography, Dylan acknowledged the Beatles' sound and success inspired him to go electric—"They were doing things nobody was doing. Their chords were outrageous, just outrageous, and their harmonies made it all valid."

Dylan's songs and their electric treatment by the Byrds (once dubbed "the American Beatles" by Harrison) in turn forced the Beatles to take a closer look at their words as well as music. Although Dylan's influence came through loud and clear on "Help," it was even more blatant on the folksy "You've Got to Hide Your Love Away" from the *Help!* soundtrack, written by Lennon in what he called "my Dylan days." Note, however, that the Beatles used flutes where Lennon's Dylan-like harmonica should have been. The English folkies Silkie had a hit with the song later that year.

Released August 13, the *Help!* album contained a few more gems amid the orchestral dross. George chimed in with "I Need You," written on location in the Bahamas. John took a turn at the electric piano for "The Night Before" while McCartney made a rare appearance on lead guitar for "Another Girl." Last but not least was "You're Gonna Lose That Girl."

Two days after the release of the *Help!* album, the Beatles started a new American tour with a show before their biggest audience to date—55,600 fans at New York's Shea Stadium. Promoter Sid Bernstein claimed that his $304,000 gross was the biggest in show biz history and at the time he was probably right. The group were well paid, however. Brian Epstein negotiated a deal netting the group $160,000, which turned out to be one hundred dollars for every *second* they were on stage.

For all the "biggest" this, "best" that, and number ones, "Yesterday"—issued by Capitol in September with Ringo singing "Act Naturally" hoedown-style on the flip—was a genuine "first." It was the first solo record by a Beatle, written and recorded by McCartney with a string quartet although the group was credited on the label. It was the first time a Beatles record featured musicians who were not Beatles (not including George Martin's occasional appearances on piano). It was the first time Martin used orchestration on a Beatles record. And it was the first record the Beatles could not duplicate in concert (they did try a band version on the 1966 tour.)

"Yesterday" started life with the somewhat inappropriate title of "Scrambled Egg." He had the music for sometime—Paul rolled out of bed one morning and wrote it at a piano—and added the words later.

"I really reckon 'Yesterday' is probably my best," McCartney has been quoted as saying. "I like it not only because it was a big success, but because it was one of the most instinctive songs I've ever written. I was so proud of it. I felt it was an original tune ... the most complete thing I've ever written. It's very catchy without being sickly, too."

"Yesterday" holds the record for cover versions of a Beatles song. As of 1976, there were 75 recorded in America alone. Needless to say, the original recording went number one.

So did "We Can Work It Out" and "Day Tripper," released together as a single in early December and recorded barely a month before. But while it too was a charttopper, come New Year's Day 1966, *Rubber Soul* (issued by Capitol December 6) made everyone do a double take. The influence of the American folk-rock movement and Dylan in particular came through loud and clear. Acoustic guitars meshed with electrics into an organic fabric of sound highlighted by the crystalline Lennon-McCartney-Harrison harmonies and dotted with flashes of piano, organ, harmonium, a bullish "fuzz" bass, and—in its first appearance on a Beatles record—George Harrison's sitar.

Insensitive to the natural musical flow of the British fourteen-song *Rubber Soul*, Capitol saved the songs "Nowhere Man" and "What Goes On" (a Ringo special co-written with John and Paul) for an early '66 single. They also removed "Drive My Car" and George's "If I Needed Someone," replacing them with "I've Just Seen a Face" and "It's Only Love" from the U.K. *Help!*.

Even so, *Rubber Soul* was an embarrassment of riches and an experiment in more than just music. The title was Paul's idea, probably a pun on the idea of English soul. The cover photograph of the boys—all hair and suede and no smiles save for John's Mona Lisa-like smirk—ushered in a new era of hip in album packaging. Their popularity was certainly taken for granted since the name "Beatles" does not even appear on the cover (it does on the back).

Song-by-song: "I've Just Seen a Face" started out as a song entitled "Auntie Gin's Theme." For some reason, Paul once described "Norwegian Wood" as a "comedy song" although John originally wrote it as a song about a secret love affair, lyrically disguised so his wife Cynthia would be none the wiser. George overdubbed his sitar later because he still didn't have the hang of the instrument.

Paul played piano and roadie-confidante Mal Evans the Hammond organ on "You Won't See Me," followed by George's "Think For Yourself" with Paul's grumbling fuzz-tone bass. Of John's song "The Word,"

Paul once commented "to write a *good* song with just one note in it—like 'Long Tall Sally'—is really very hard. It's the kind of thing we've wanted to do for some time. We get near it in 'The Word.'"

The concepts of pain and pleasure — that one leads to another—is an underlying theme in "Girl." "Listen to John's breath on 'Girl,'" notes McCartney. "We asked the engineer to put it on treble, so you get this huge intake of breath and it sounds just like a percussion instrument."

Lennon contributed the middle eight bars to another "girl" song, but the credit for "Michelle" was all McCartney's. A fragile evocative ballad, "Michelle" won a Grammy in '66 for Best Song of the Year. "Wait," "Run For Your Life" (vaguely inspired by the old '50s rave-up "Baby Let's Play House"), and "I'm Looking Through You" (a rare performance on the organ by Ringo) led up to one of the Beatles' and John Lennon's true songwriting triumphs.

As poignant an autobiography as has ever been written, "In My Life" started out as a bus journey through his past. Lennon later rewrote it to include friends and lovers, with Paul helping out on the middle section. A classic with a capital C.

According to *Newsweek*, the Beatles blew away the pop competition with *Rubber Soul*. "The Beatles blend gospel, country music, baroque counterpoint, and even French popular ballads into a style that is wholly their own." The English weekly Melody Maker had their reservations, claiming the album was "not their best" and was even "monotonous." Even with the Beatles, there was no accounting for taste.

—David Fricke

John Lennon:

A Last Interview

Playboy: Generally speaking, what did each of you contribute to the Lennon-McCartney songwriting team?

John Lennon: Well, you could say that he provided a lightness, an optimism, while I would always go for the sadness, the discords, a certain bluesy edge. There was a period when I thought I didn't write melodies, that Paul wrote those and I just wrote straight, shouting rock'n'roll. But, of course, when I think of some of my own songs—"In My Life"—or some of the early stuff—"This Boy"—I was writing melody with the best of them. Paul had a lot of training, could play a lot of instruments. He'd say, "Well, why don't you change that there? You've done that note 50 times in the song." You know, I'll grab a note and ram it home. Then again, I'd be the one to figure out where to go with a song—a story that Paul would start. In a lot of the songs, my stuff is the "middle eight," the bridge.

Playboy: For example?

John Lennon: Take "Michelle." Paul and I were staying somewhere, and he walked in and hummed the first few bars, with the words, you know [sings verse of "Michelle"], and he says, "Where do I go from here?" I'd been listening to blues singer Nina Simone, who did something like "I love you!" in one of her songs and that made me think of the middle eight for "Michelle" [sings]: "I love you, I love you, I l-o-ove you...."

Playboy: What was the difference in terms of lyrics?

John Lennon: I always had an easier time with lyrics, though Paul is quite a capable lyricist who doesn't think he is. So he doesn't go for it. Rather than face the problem, he would avoid it. "Hey Jude" is a damn good set of lyrics. I made no contribution to the lyrics there. And a couple of lines he has come up with show indications of a good lyricist. But he just hasn't taken it anywhere. Still, in the early days, we didn't care about lyrics as long as the song had some vague theme—she loves you, he loves him, they all love each other. It was the hook, line and sound we were going for. That's still my attitude, but I can't leave lyrics alone. I have to make them make sense apart from the songs.

Playboy: What's an example of a lyric you and Paul worked on together?

John Lennon: In "We Can Work It Out," Paul did the first half, I did the middle eight. But you've got Paul writing, *We can work it out/We can work it out*—real optimistic, y' know, and me, impatient, *Life is very short and there's no time/ For fussing and fighting, my friend....*

Playboy: Paul tells the story and John philosophizes.

John Lennon: Sure. Well, I was always like that, you know. I was like that before the Beatles and after the Beatles. I always asked why people did things and why society was like it was. I didn't just accept it for what it was apparently doing. I always looked below the surface.

Playboy: When you talk about working together on a single lyric like "We Can Work It Out," it suggests that you and Paul worked a lot more closely than you've admitted in the past. Haven't you said that you wrote most of your songs separately, despite putting both of your names on them?

John Lennon: Yeah, I was lying. [Laughs] I was when I felt resentful, so I felt that we did everything apart. But, actually, a lot of the songs we did eyeball to eyeball.

Playboy: But many of them were done apart, weren't they?

John Lennon: Yeah. "Sgt. Pepper" was Paul's idea, and I remember he worked on it a lot

and suddenly called me to go into the studio, said it was time to write some songs. On *Pepper*, under the pressure of only ten days, I managed to come up with "Lucy in the Sky" and "Day in the Life." We weren't communicating enough, you see. And later on, that's why I got resentful about all that stuff. But now I understand that it was just the same competitive game going on.

Playboy: But the competitive game was good for you, wasn't it?

John Lennon: In the early days. We'd make a record in 12 hours or something; they would want a single every three months and we'd have to write it in a hotel room or in a van. So the cooperation was functional as well as musical.

Playboy: All right, but get back to the music itself: You don't agree that the Beatles created the best rock'n'roll that's been produced?

John Lennon: I don't. The Beatles, you see—I'm too involved in them artistically. I cannot see them objectively. I cannot listen to them objectively. I'm dissatisfied with every record the Beatles ever made. There ain't one of them I wouldn't remake—including all the Beatles records and all my individual ones. So I cannot possibly give you my assessment of what the Beatles are.

When I was a Beatle, I thought we were the best group in the goddamned world. And believing that is what made us what we were—whether we call it the best rock'n'roll group or the best pop group or whatever.

But you play me those tracks today and I want to remake every damn one of them. There's not a single one. . . . I heard "Lucy in the Sky with Diamonds" on the radio last night. It's abysmal, you know. The track is just terrible. I mean, it's great, but it wasn't made right, know what I mean? But that's the artistic trip, isn't it? That's why you keep going. But to get back to your original question about the Beatles and their music, the answer is that we did some good stuff and we did some bad stuff.

Playboy: Many people feel that none of the songs Paul has done alone match the songs he did as a Beatle. Do you honestly feel that any of your songs—on the Plastic Ono Band records—will have the lasting imprint of "Eleanor Rigby" or "Strawberry Fields?"

John Lennon: "Imagine," "Love" and those Plastic Ono Band songs stand up to any song that was written when I was a Beatle. Now, it may take you 20 or 30 years to appreciate that, but the fact is, if you check those songs out, you will see that it is as good as any fucking stuff that was ever done.

Playboy: Do you listen to the radio?

John Lennon: Muzak or classical. I don't purchase records. I do enjoy listening to things like Japanese folk music or Indian music. My tastes are very broad. When I was a housewife, I just had Muzak on—background music—'cause it relaxes you.

Playboy: The inevitable question, John. Do you listen to your records?

John Lennon: Least of all my own.

Playboy: Even your classics?

John Lennon: Are you kidding? For pleasure, I would never listen to them. When I hear them, I just think of the session—it's like an actor watching himself in an old movie. When I hear a song, I remember the Abbey Road studio, the session, who fought with whom, where I was sitting, banging the tambourine in the corner.

Playboy: Your songs are performed more than most other songwriters'. How does that feel?

John Lennon: I'm always proud and pleased when people do my songs. It gives me pleasure that they even attempt them, because a lot of my songs aren't that doable. I go to restaurants and the groups always play "Yesterday." I even signed a guy's violin in Spain after he played us "Yesterday." He couldn't understand that I didn't write the song. But I guess he couldn't have gone from table to table playing "I Am the Walrus."

Playboy: How does it feel to have influenced so many people?

John Lennon: It wasn't really me or us. It was the times. It happened to me when I heard rock'n'roll in the Fifties. I had no idea about doing music as a way of life until rock'n'roll hit me.

Playboy: Do you recall what specifically hit you?

John Lennon: It was "Rock Around the Clock," I think. I enjoyed Bill Haley, but I wasn't overwhelmed by him. It wasn't until "Heartbreak Hotel" that I really got into it. I don't mean to belittle the Beatles when I say they weren't thus, overblow their importance as separate from society. And I don't think they were more important than Glenn Miller or Woody Herman or Bessie Smith. It was our generation, that's all. It was Sixties music.

Playboy: What do you say to those who insist that all rock since the Beatles has been the Beatles redone?

John Lennon: All music is rehash. There are only a few notes. Just variations on a theme. Try to tell the kids in the Seventies who were screaming to the Bee Gees that their music was just the Beatles redone. There is nothing wrong with the Bee Gees. They do a damn good job. There was nothing else going on then.

Playboy: Wasn't a lot of the Beatles music at least more intelligent?

John Lennon: The Beatles were more intellectual, so they appealed on that level, too. But the basic appeal of the Beatles was not their intelligence. It was their music. It was only after some guy in the London *Times* said there were Aeolian cadences in "It Won't Be Long" that the middle classes started listening to it—because somebody put a tag on it.

Playboy: Did you put Aeolian cadences in "It Won't Be Long?"

John Lennon: To this day, I don't have any idea what they are. They sound like exotic birds.

Playboy: It's interesting to hear you talk about your old songs such as "Lucy in the Sky" and "Glass Onion." Will you give some brief thoughts on some of our favorites?

John Lennon: Right.

Playboy: Let's start with "In My Life."

John Lennon: It was the first song I wrote that was consciously about my life. [Sings] *There are places I'll remember/all my life though some have changed....* Before, we were just writing songs *a la* Everly Brothers, Buddy Holly—pop songs with no more thought to them than that. The words were almost irrelevant. "In My Life" started out as a bus journey from my house at 250 Menlove Avenue to town, mentioning all the places I could recall. I wrote it all down and it was boring. So I forgot about it and laid back and these lyrics started coming to me about friends and lovers of the past. Paul helped with the middle eight.

Playboy: "I Am The Walrus."

John Lennon: The first line was written on one acid trip one weekend. The second line was written on the next acid trip the next weekend, and it was filled in after I met Yoko. Part of it was putting down Hare Krishna. All those people were going on about Hare Krishna, Allen Ginsberg in particular. The reference to *Element'ry penguin* is the elementary naive attitude of going around chanting, "Hare Krishna," or putting all your faith in any one idol. I was writing obscurely, *a la* Dylan, in those days.

Playboy: The song is very complicated musically.

John Lennon: It actually was fantastic in stereo, but you never hear it all. There was too much to get on. It was too messy a mix. One track was live BBC Radio—Shakespeare or something—I just fed it whatever lines came in.

Playboy: What about the walrus itself?

John Lennon: It's from "The Walrus and the Carpenter," *Alice in Wonderland*. To me it was a beautiful poem. It never dawned on me that Lewis Carroll was commenting on the capitalist and social system. I never went into that bit about what he really meant, like people are doing with the Beatles' work. Later, I went back and looked at it and realized that the walrus was the bad guy in the story and the carpenter was the good guy. I thought, Oh, shit, I picked the wrong guy. I should have said, "I am the carpenter." But that wouldn't have been the same, would it? [Singing] "I am the carpenter."

Playboy: "I Feel Fine."

John Lennon: That's me, including the guitar lick with the first feedback ever recorded. I defy anybody to find an earlier record—unless it is some old blues record from the twenties—with feedback on it.

Playboy: "A Day in the Life."

John Lennon: Just as it sounds: I was reading the paper one day and I noticed two stories. One was the Guinness heir who killed himself in a car. That was the main headline story. He died in London in a car crash. On the next page was a story about 4000 holes in Blackburn, Lancashire. In the streets, that is. They were going to fill them all. Paul's contribution was the beautiful little lick in the song "I'd love to turn you on." I had the bulk of the song and the words, but he contributed this little lick floating around in his head that he couldn't use for anything. I thought it was a damn good piece of work.

Playboy: May we continue with some of the ones that seem more personal and see what reminiscences they inspire?

John Lennon: Reminisce away.

Playboy: For no reason whatsoever, let's start with "I Wanna Be Your Man."

John Lennon: Paul and I finished that one off for the Stones. We were taken down by Brian to meet them at the club where

they were playing in Richmond. They wanted a song and we went to see what kind of stuff they did. Paul had this bit of a song and we played it roughly for them and they said, "Yeah, OK, that's our style." But it was only really a lick, so Paul and I went off in the corner of the room and finished the song off while they were all sitting there, talking. We came back and Mick and Keith said, "Jesus, look at that. They just went over there and wrote it." You know, right in front of their eyes. We gave it to them. It was a throwaway. Ringo sang it for us and the Stones did their version. It shows how much importance we put on them. We weren't going to give them anything great, right? That was the Stones' first record. Anyway, Mick and Keith said, "If they can write a song so easily, we should try it." They say it inspired them to start writing together.

Playboy: How about "Strawberry Fields Forever?"

John Lennon: "Strawberry Fields" is a real place. After I stopped living at Penny Lane, I moved in with my auntie who lived in the suburbs in a nice semidetached place with a small garden and doctors and lawyers and the ilk living around—not the poor slummy kind of image that was projected in all the Beatles stories. In the class system, it was about half a class higher than Paul, George and Ringo, who lived in government-subsidized housing. We owned our house and had a garden. They didn't have anything like that. Near that home was Strawberry Fields, a house near a boys' reformatory where I used to go to garden parties as a kid with my friends Nigel and Pete. We would go there and hang out and sell lemonade bottles for a penny. We always had fun at Strawberry Fields. So that's where I got the name. But I used it as an image. Strawberry Fields forever.

Playboy: What memories are jogged by the song "Help!"?

John Lennon: When "Help!" came out in '65, I was actually crying out for help. Most people think it's just a fast rock'n'roll song. I didn't realize it at the time; I just wrote the song because I was commissioned to write it for the movie. But later, I knew I really was crying out for help. It was my fat Elvis period. You see the movie: He—I—is very fat, very insecure, and he's completely lost himself. And I am singing about when I was so much younger and all the rest, looking back at how easy it was. Now I may be very positive—yes, yes—but I also go through deep depressions where I would like to jump out the window, you know. It becomes easier to deal with as I get older; I don't know whether you learn control or, when you grow up, you calm down a little. Anyway, I was fat and depressed and I was crying out for help.

In those days, when the Beatles were depressed, we had this little chant. I would yell out, "Where are we going fellows?" They would say, "To the top Johnny," in pseudo-American voices. And I would say, "Where is that, fellows?" And they would say, "To the toppermost of the poppermost." It was some dumb expression from a cheap movie—*a la Blackboard Jungle*—about Liverpool. Johnny was the leader of the gang.

Playboy: Was "I'm A Loser" a similarly personal statement?

John Lennon: Part of me suspects that I'm a loser and the other part of me thinks I'm God Almighty.

Interview by David Sheff

Originally appeared in PLAYBOY Magazine:
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Don't Pass This Boy By:

Ringo and the Beatles

Queen of England: Are you the one who started it?
Ringo: No, I was the last to join. I'm the little fellow.

Perhaps it was providential that the Beatles, having found ordinary Ringo, discovered the extraordinariness that made them legendary.
—Wilfred Mellers, *Twilight of the Gods*

Ringo couldn't make up his mind when Brian Epstein and the Beatles asked him to replace Pete Best in August of 1962. The Beatles were on their way to London, to record their very first record with George Martin at Parlophone. The reasons for Best's sacking were highly mysterious. After years of hard work, the Beatles were on the very precipice of success. Epstein had claimed that George Martin was behind the move and the other Beatles had supposedly claimed that "Pete just doesn't fit in." Ringo was puzzled. Pete Best had been the Beatles' drummer for two years and had developed a strong following in Liverpool, particularly among the girls at the Cavern. "The birds loved Pete. Me, I was just a skinny, bearded scruff. Brian didn't want me either. He thought I didn't have the personality. And why get a bad-looking cat when you got a good-looking one?"

In the end, Ringo later admitted, it was the extra five pounds a week in wages offered by the Beatles that finally prevented him from returning to Rory Storme and the Hurricanes for another season at Butlin's (a fortuitous decision for Ringo; a depressing one for Mr. Best!). And so Richard Starkey, ex-skiffle player, ex-Teddy boy, self-styled "beat" and drummer decided to wash the grease from his hair and throw in his lot with John, Paul, and George. McCartney later recalled waiting for Ringo to join the group before their departure and wondering if Ringo had shaved his beard or would grow his hair Beatle-style, figuring that "he'd need some talking to on that account." "The beard was gone," Paul remembered. "And his hair—it wasn't quite long enough yet—but there it was, drooping over his forehead, limply. We all shook hands and joked a bit. And then Ringo looked at us all and he said, '*Well, mates, where do we go from here?*' "

Richard Starkey was born on July 7, 1940, in a house on Madryn Street as German bombs fell on Liverpool. He grew up down by the docks, in the Dingle, the roughest neighborhood in the city.

Although he bore his childhood with equanimity and typical good cheer, it was a difficult one. His parents divorced when he was three and his mother worked as a barmaid, leaving him at his grandmother's house. At six, peritonitis from a burst appendix put him in St. Silas' for ten months; at thirteen, he was hospitalized with pleurisy for another two years and fell further behind at school. "I'm beginning to see now that I am what I am because of the sort of upbringing I had," he told Hunter Davies in 1967. "With no father and my mother always out of work. It did make me quiet and introverted, though I was happy at the time." He worked as a messenger and a joiner's apprentice for a short time after school until his grandfather put down the deposit for a new 'kit' of drums—the drums, of course, won out. "I banged me thumb the very first day" he later said. "I became a drummer because it was the only thing I could do!"

And drum he did, learning his craft like all of the self-taught drummers of the time—by listening to Elvis and Chuck Berry and Buddy Holly and by playing rave-ups with the Hurricanes at Butlin's in Liverpool, at U.S. air force bases in France, and in the loud, smoky, crowded cellar clubs of Hamburg, where English bands like the Hurricanes and the Beatles punched out American R&B until the morning light.

Ringo was nervous on September 11, 1962, terrified of the EMI studio in London—and George Martin wasn't impressed at first. "I didn't rate Ringo very highly" he said of the session. "He couldn't do a roll..." Ringo played drums through seventeen takes of "Love Me Do" until Martin was satisfied, but not before he'd substituted a studio drummer named Andy White on "Please Please Me" and had given Ringo the tambourine to play, much to his consternation ("I was shattered. What a drag. How phoney the record business was, I thought."). It didn't take long, however, before George Martin began to recognize Ringo's unique talents as a drummer. "I did quickly realize that Ringo was an excellent drummer for what was required," he explained in his memoir, *All You Need Is Ears*. "He's not a 'technical' drummer. Men like Gene Krupa and Buddy Rich would run rings around him. But he's a good solid rock drummer with super steady beat, and he knows how to get the right sound out of his drums. Above all, he does have an individual sound. You can tell Ringo's drums from everyone else's, and that char-

acter was a definite asset to the Beatles early recordings."

Indeed, Ringo Starr was more than merely "excellent." Within the specific context and scope of the Beatles' oeuvre as it developed and blossomed through its multi-faceted stages to encompass not only rock 'n' roll but all forms of pop, Ringo became the perfect drummer for the Beatles. Moreover, as he became integrated into the tightly-knit fraternity, and as the magic and bedlam of Beatlemania engulfed the globe, he emerged as a unique personality in his own right who, in addition to serving as a vehicle for his own style of music, served to counterbalance the personalities of the other Beatles, keeping the group in a state of creative equipoise.

As a drummer, he was a natural—purely intuitive, remarkably tasteful, spirited but always basic, a proponent of the "less is more" school of minimal drumming. With a sense of endearing modesty, Ringo has often disparaged his drumming over the years ("Whenever I hear another drummer I know I'm no good...I'm no good on the technical things but I'm good with all the motions, swinging my head, like. That's because I like to dance but I can't dance on drums..."); but the fact of the matter was that his willingness to lay back and take directions and feed the others—a quality which seemed intrinsically rooted in his very background and character—was what allowed the Beatles' sound to take such powerful flight. He was, in essence, the perfect team player, a character musician whose ingenuity grew directly out of a sublime ability to make his deficiencies and flaws as a musician work to accentuate and liberate rather than hold back their music. He had an uncanny understanding of John's rhythm guitar and Paul's bass line. Time and again, the Beatles rode his backbeat to glory, and precisely because he never overstated a beat or overaccented a phrase (unless it was appropriate), he managed to get more mileage out of his licks than most drummers could ever dream of. The results were extraordinary: the rare clash of the ride cymbal or tom-tom roll imparted cataclysmic style and a powerful identity to passages—the machine-gun snare of "Ticket to Ride"; the explosive roll and cymbals of "Day Tripper" —the examples are endless (everyone has their favorites).

As the Beatles rose to successive creative challenges over the years, so did Ringo, in his own way; he improved from album to album and his growth as a musician paralleled the musical-cultural directions of the group. In a curious way though, his utter simplicity remained a large part of his appeal as a drummer. He grew but he remained the same; he improved technically, but only enough to accommodate his mates. In the end, he remained an original. If I could think of a single passage in which Ringo's quintessential "style" as a drummer is most identifiable, it could well be something as late as, say, the drumming behind George's guitar solo in Paul's "Let it Be," after the organ trails off. There, in simple 4/4 time, Ringo comes in with the

trademark thump of the bass drum, a clean tattering snare and his insistent smashing of the high hat, unvarying, unyielding, yet distinctively Ringo. And you can't help but smile, not for its banality but because it's so perfectly adequate, and because one can readily envision Ringo behind his 'kit as he plays, his beringed fingers clutching his sticks, swaying beatifically from side to side as he gets on with his work, blinking those astonishingly saturnine blue eyes.

As a vocalist, he was no less unique. Unlike his compadres, he wasn't a composer: "I used to wish I could write songs like the others," he once remarked wistfully, "and I've tried but I just can't." No matter. The fact that Ringo could even carry a tune was a pleasant discovery when he recorded Dixon-Farrel's classic "Boys" in 1963 and followed it up with John and Paul's "I Wanna Be Your Man," both ferocious renditions of raucous R&B numbers on which he displays a viable set of pipes—slightly off-key, perhaps, nasal but not muddy, a bluesy, droning wail filled with his personality and a sense of fun. These two songs actually began a tradition on the Beatles albums of a special track for a "Ringo sort of song." At first, he displayed his considerable affinities for country-western-rockabilly by recording two Carl Perkins tunes, "Matchbox" and "Honey Don't." Eventually, John and Paul began to use the motif of Ringo's character and image to create material for him. As the individual Beatles emerged over the years as separate identities with interests and directions, Ringo's presence was a stark contrast to the others. As Greil Marcus once aptly wrote: "John was cultivating his rebellion and anger; Paul was making his decision for Pop; George was making his decision for Krishna; and Ringo was having his house painted." Yes, Ringo was the homebody, always less publicly visible than the others. To the world, he was shy, soft, puerile, down-to-earth, funny, friendly, cute, lovable, vulnerable. Appropriately, the music his friends created for him, in addition to being perfectly tailored for his range and style, embodied the above characteristics as well as reflected his tastes—the immortal "Yellow Submarine," "Octopus' Garden," and, perhaps his finest vocal moment with the Beatles, "With A Little Help From My Friends." "Don't Pass Me By" was the only tune that Ringo both composed by himself and sang with the Beatles.

Of all the Beatles, it was fitting that Ringo would be the one to remain on amicable terms with the others in the aftermath of the group's break-up, when the polar friction between John and Paul was strongest. He was, after all, always the innocent, the quiet one, the bloke who was always just "doing his job" and was least inclined toward politics within the group. And precisely because the world somehow expected much less of him than the others when the group split, the critical failures of several of his solo ventures into crooning were less disappointing, even palatable, and the success (the LP *Ringo*) was all the more delightful.

—Martin Torgoff

Reminiscences of Merseyside:

An Interview with Bill Harry

David M. Klein, a young journalist from Richmond, Virginia, tracked down Bill Harry at the end of 1980. This exclusive interview is the result.

A college classmate of John Lennon and Stuart Sutcliffe, Bill Harry established Mersey Beat (Merseyside's Own Entertainments Paper) *in Liverpool in 1961, as the Beatles were beginning their rise to fame. As editor of the paper during its four year existence, Bill Harry personally witnessed the birth of the "Mersey sound," the beat which was responsible for the British Invasion—England's worldwide takeover of the airwaves and record charts in the Sixties.*

Harry hasn't lost his thick Liverpudlian accent, though he now resides in London, where he's active in public relations in the music industry.

Klein: How did you first become involved with the Beatles? Was it before you put out *Mersey Beat?*

Harry: Oh yes, because I was at Liverpool Art College in the Fifties. I got to be very friendly with one of the new students —Stuart Sutcliffe. The two of us were on the Students' Union Committee. It was through Stuart that I became close to one of his friends, John Lennon.

Attached to the Liverpool Art College—the next-door building—is Liverpool Institute, the school where Paul and George were. And while we were at Art College, we used to get together all the time. Around the corner was a pub called Ye Cracke, and we used to go for drinks there and chat for hours.

What was happening at the time was a huge, fantastic craze called the skiffle boom, in which all young kids in every city in the whole of the British Isles were influenced by people like Lonnie Donegan, who did "Rock Island Line." They used to have what was called a tea chest bass, which is an old packing case with a rod and bass strings attached to it, and they used to play kazoos—the old penny whistles—and acoustic guitars. The skiffle groups started doing things like "Rock Island Line," old railroad songs, some spirituals, and the rest of it.

Paul went to see Lonnie Donegan at the Pavilion in Liverpool, and that inspired a lot of groups to start. There was a tremendous influence on the whole country—the skiffle boom was one of the first things that really got all kinds of British kids going with guitars. The feeling that they *needed* to do it. They developed into folk groups, country music groups, rock'n'roll groups, everything. And it survived in Liverpool while it seemed to have died everywhere else in Britain.

Groups started in Liverpool in what we called the "jive hives." They were town halls and ballrooms all over the city in which individual promoters would book for one or two nights a week. These were the places where the music really grew up, the places where the groups were able to play.

At the Art College, we had dances, and we knew that John and his friends had started a group. They didn't have any money, so we worked out a plan that the Students' Union would pay for the P.A. equipment, and the band would play for us. The basement, which was our cafeteria, was cleared out. It was full of old arches, and dark, almost a Cavern-like atmosphere prior to the Cavern. (When the Cavern first opened in 1957, it was purely a jazz club, and it wouldn't have any bands in there at all.)

Klein: How about the rise of the Beatles in Liverpool?

Harry: That happened after they returned from their trip to Hamburg. Previously, the Beatles had appeared in all these terrible little dives and small odd places like the Casbah, which was the cellar of Mona Best's house—she was Pete Best's mother—and that's where they got to know Pete.

Anyway, one of the promoters of the "jive hives" was Brian Kelly. He booked them in places like Litherland Town Hall and the Aintree Institute, and decided to go to town by putting up big posters all over the place. "Direct From Hamburg—The Beatles." A lot of kids thought they were a German group. The Beatles learned a lot in Germany—they got the black leath-

Cafe society in Paris, 1964.

er and started looking *different*, and of course they got all the girls going for them. This started their rise locally, because before that they weren't regarded as a top group. (The top groups were people like Cass and the Casanovas, and Rory Storm and the Hurricanes—one of my favorite bands at the time.) The Beatles, when they started, weren't anything. And when they started getting popular, I was starting *Mersey Beat*.

Klein: When was that?

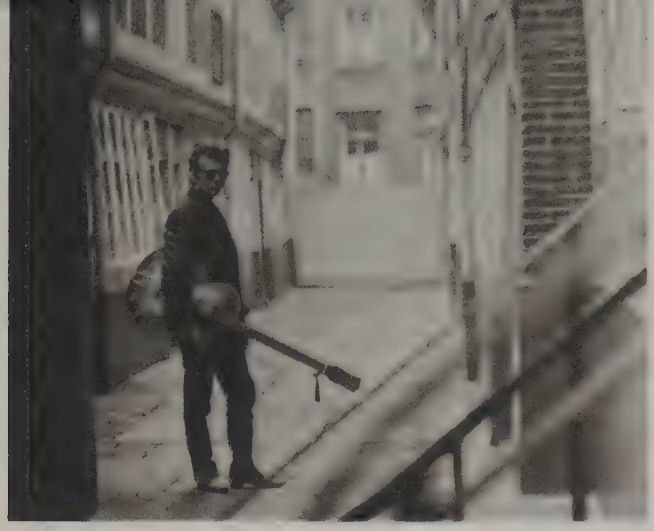
Harry: It officially started in June 1961. I'd been working on it the year before gathering all the material and writing for other magazines.

Klein: When did the Beatles become the "top group" in Liverpool?

Harry: Officially, it was when we held the *Mersey Beat* Poll, and they came out the winners.

Klein: How close were you to the group by then? You knew them and saw them everyday I would imagine.

Harry: Oh, yes. When I started the paper I was still at Art College, Stuart had joined the group by then and he'd left and decided to go over and stay in Hamburg. Then John left school soon afterward, but I got my scholarship and stayed on. Virginia, who's my wife, now, was the only full-time staff member, and she worked in the office. So we used to get John and Paul and George dropping in to help out with the typing and writing and all the rest, and I used to meet them at lunch time at the coffee bar in Renshaw Street. I used to get John to write things, so I



Stu Sutcliffe

was in touch with them all the time, week after week.

Klein: What were they like then?

Harry: John, I'd say, was probably the most impressive in a straight way. He had a lot to offer in his sort of attitude and his writing.

Stuart, who was the most introverted and mysterious, was the most interesting in another way. He had this James Dean type image.

Pete Best was regarded as the most popular Beatle in Liverpool, especially with the girls. He looked like a young Jeff Chandler—he was very handsome. He didn't really have very much to say for himself, but the kids really loved him.

Paul has always been the same. A diplomat. Polite. Always courteous to everyone, always considerate to people. Just very pleasant to be around.

George never had much to say for himself. He was just sort of quiet and reserved, always in the background.

And Ringo was just a good mate. We'd go around to clubs together and he was very down to earth. He was the only member of the Beatles who came from what we call a working class background. The others didn't. They came from what we regarded as the posh part of Liverpool—the part with nice houses with gardens. People keep talking about the Beatles as "working class heroes," but Ringo was the only one who came from the *really* poor area.

Klein: How long did it take the Beatles to make it until they became the top cats in Liverpool?

Harry: When they were Number One in the *Mersey Beat* Poll, they were then acknowledged as the number one band. They'd been going in various forms since about 1957, but not really seriously. They'd never had a permanent drummer until they got Pete Best, and that was in August 1960. Pete stayed with them until August 1962. They were almost like a semi-pro group, fooling around. So really, the period in which they really started as a stable group with a proper name, a proper background, proper professional music, being a professional band, was around August 1960. It was almost two years later when they started to get the real record acclaim and acknowledgement as the top band.

Klein: How did they feel when a fellow like Brian Epstein took interest in them and wanted to manage them?

Harry: They were completely amazed because there were no professional managers whatsoever in Liverpool. They groups never thought they'd ever be able to make a success. It was a *hobby*. All the groups in Liverpool—there was a great atmosphere between them—never really saw themselves as being successes because groups from the provinces had never really made it. The whole thing was tied up in London by what they called the "Tin Pan Alley Brigade." There were only amateur managers. Billy Kramer was managed by an old-age pensioner, and somebody else like the Searchers were managed by a lawyer, and so on. But of course these managers had no money. Their way of managing a group was just getting them a few bookings on the phone—or just the fact of having a phone made them a manager.

For Brian Epstein to take interest in them was incredible. Not only was he someone with "connections" in the record industry (from his record shop), but he was also someone who obviously had money. And the Beatles thought this was unbelievable.

The money paid to groups in Liverpool at the time was very, very low. And groups had to play up to three gigs a night to make any bit of headway, and end up with any money. Brian said that if he took the Beatles over he'd manage to get them the highest fees ever paid to a Liverpool group. And he actually managed to get them a gig for fifteen pounds and nobody on the scene could believe it. When he got that money, it was the highest money paid for a Liverpool group at any time.

—David M. Klein

mono
George
Paul
Ringo
Ringo

The Private Pleasures of a Beatles Collector:

At the time The Beatles' first album came out, I vowed never to grow taller than 5'11" because none of the Beatles had. Today, just over 6 feet; 19 years after the release of *Meet The Beatles*; my copy of the record with its dulled sheen and numerous scratches of age; the jacket re-glued, re-painted, resurrected from the pains of age; and "I love John and he's my favorite" still graffitied over the back photo; my Beatlemaniacal feelings have not lost any of their euphoric intensity.

Looking back over the years to 1962, it seems I was certainly destined to become a maniacal collector of The Beatles' music. Suddenly, 4 appallingly unique and blindingly charismatic men singing on a grainy film shown on *The Jack Parr Show* (The Bournemouth Concert, available on a bootleg album) assaulted my virginal mind and caused me to realize there was more to life than Mickey Mantle's homeruns and the exploits of super-heroes. Later they hit the charts with the 45 of "I Want to Hold Your Hand" (which I immediately bought) and Polly Mills nick-named me "The Bug" because I was a Beatlemaniac and a male (a rare combination at the time). Before my first girl I swooned for The Beatles—it was idolatry, it was obsessive love. That year I did two marvelous things that I'm still proud of though they were far from earthshattering: I formed a singing group and we lip-synched "I Want to Hold Your Hand"; and I wrote a song with my buddy, Felipe Bonilla. The song, for the class play, "Alice in Wonderland" was sung to the tune of "She Loves You". We sang "You're in Wonderland Yeah Yeah Yeah" twice for three days. All the girls I remember screamed.

Like many artists my creativity has been affected by the complicatedly intertwined with many stimuli; there is not a Beatles song that I've not listened to while engrossed in painting pictures over the years. For me Beatles records are muses to inspire my work; "great art inspires great art." Since I identify much of *my* life with *their* musical art, even a drab unproductive day in the studio can seem a little easier to take when I hear their songs. "Painter's block" can be alleviated by Beatles records; John's song, "Anytime At All" sung in its euphoric minor key, for example, always succeeds in easing anxieties. There is not one Beatles record of mine that doesn't sport smears of paint, often shaped like fingertips.

There are so many memories I have that are inseparable from The Beatles: the day in Woolworths when I bought *Rubber Soul*—looking at its cover—as impassioned as a little boy gazing at a thousand candy bars through a glass encasement—I simultaneously felt love, hero-worship, admiration, and anguish. And that same magical day when I played side two ten times straight before I played side one; I recall comparing my legs to George Harrison's on one of the back cover's photos. During these years I made up synopses of imaginary Beatles movies; I started writing a novel (with my own illustrations) where Paul loses his voice. I spent countless hours drawing the Beatles. In junior high one of my first oil paintings was of them godlike, engrossed in performing. I created record jackets for imaginary Beatles albums with new songs and time listings. I fought with my parents over the length of my hair and my records were confiscated as punishment when I was "bad".

For many collectors rare Beatle material is solely a venture for investment, but my reasons for collecting are intricately enmeshed in passions shared with my entire generation. The Beatles—as did my mother, my father, my friends, and my environment—affected my personality, stimulating my intellectual and artistic growth. There is a symbiotic relationship between me and my Beatles records; collecting (commercial and rare) is, for me, a vital necessity because in so many ways the Beatles and their music are extensions of myself and my past, and partially a key to my future. As I wouldn't trade in my mother for money I would never trade in my Beatles records.

For the many of us who were born in the fifties, growing up was growing up with the Fab Four, and with the other major bands that surfaced during the same period. My record collection that started with *Tubby The Tuba* when I was three years old has grown to such proportions that it would take approximately 35,000 minutes of listening time to get through them once.

In the same way that a person's shoes reflect their owner's personality and style, the records that I've procured over the years resemble me; brutalized and caressed, my Beatles records are visual attestations of endless years of enjoyment. Several of them, due to the wear and tear of my rugged passions, are wholly re-

covered with my own home-made jackets: *The Beatles Second Album* now opens up to a double spread with photos of screaming girls and one of The Beatles themselves running through an alley; *Yesterday and Today*, after I destroyed its original cover (ripping it up in order to see if I had the original "Butcher" shot), sports an elegant off-white jacket with only two small black and white photos the title done in "artsy" scribbled pencil.

"Brutalized and caressed" ... In 1966, when *The Beatles Sixth Album* was released I immediately bought it and played it incessantly. But disaster interrupted my musical reveries, for the very next day I dropped the record on a hard parquet floor and it splintered, forever silencing 4 songs. One would have thought I'd touched napalm, for exploding into a cloudburst of sobs I stopped only when mother gave me money to buy a new copy. At that time I bought the records with my saved-up allowances. Today—whether I can afford to buy or not—I reach into my pocket. To this day I have both copies of *The Beatles Sixth Album*.

Because I collect out of an endless and frenzied enthusiasm and for the infinite pleasures I derive from Beatles music, ordinary facts and figures and certain questions allude and bewilder me. I am puzzled therefore when people asked simple questions such as the overall value of my entire Beatles inventory and "How many records of theirs do you have?" I laugh and —"Oh, I suppose 65 or 70!"

On the record that is commonly referred to as his "primal scream" album, John Lennon sang "the dream is over," I had to reluctantly agree with him that The Beatles were a finished chapter within Lennon's artistic development and within the annals of musical history. Yet even now it is hard for me not to want new and more Beatle music. Artists, by creating great works, provoke continual anticipation amongst their loyal public. So, with their breakup, (outside of John Lennon's solo career with and without Yoko Ono—I loved them as a band) I've come to understand this unyielding anticipation as a loyal fan and have found ways to provide my "new material" fix myself. John Lennon's five-year musical hiatus (1975–1980) was additional impetus for me to collect rare Beatles material. Clearly the closest solution to acquiring new music from the disbanded Fab Four was to find rejected out-takes, unreleased live recordings, "oldies" sung by them but never commercially released, and the Parlophone releases (their English label).

Way before their breakup, before they ceased public performance (San Francisco, August 29, 1966—there is a crude bootleg of this last live concert) I, as numerous other Beatlemaniacs, inadvertently became a collector by buying Beatle Albums and singles the day they were issued. How many maniacal followers of The Fab Four can boast having the single "Ticket To Ride" with the credit line: "from the new Beatles film *Eight Arms To Hold You?*

If you've managed to keep many of the 45's you've got some interesting gems; "Lady Madonna's" vocals are higher in register and it's generally faster paced than on its subsequent album release. The same holds true for "Paperback Writer", where on the single, the guitar work sounds distinctly faster and more complex than it does on the *Apple* album. Other singles, rare for distinct musical differences or for their never having been released on albums are: "Help" (much faster on the single); "Strawberry Fields Forever" (different ending); "From Me To You" (recorded as a 45 on the Decca label before Capitol signed them—it has only recently been released on the Capitol LP, *Rarities*); "Ain't She Sweet," "My Bonnie" (these were also released on an anthology album of different bands of the early 60's).

The first album though that I bought knowingly aware of its "rarity" status was a first press issue of *The Savage Young Beatles*. I bought it only months after *The Beatles Second Album* came out—I was the envy of the entire P.S. 6, and a serious collector at twelve. In certain ways, it is a great album as it has Pete Best drumming and several songs are real rockers. But of the eight songs only four of them actually have The Beatles playing and in only one—"Why"—can you hear any of singing. Who sings? Tony Sheridan, whom they often backed up in the old days. I must add that the versions of "Ya Ya" and "If You Love Me Baby" are really "gear".

By far the easiest way for anyone to collect more Beatles material is to buy the English Parlophone releases, though there will seldom be many surprises (songs you've grown accustomed to group together on Capitol's albums were not necessarily planned that way in England). Occasionally you'll discover a song with a slightly different mix or instrumentation. These are relatively scarce. On the Parlophone version, though, of "She's A Woman", the piano is much more discernable, whereas Capitol's 1965 release is "heavy metal echoing in a deep tunnel;" the piano almost entirely drowned out by the emphasized cymbals. While John's harmonica sweetens the Capitol releases of "Thank You Girl," on Parlophone it is absent from the song after the initial opening. One of my favorite Beatle

Millions of record jackets ripped for this one!—the original butcher cover, now a collector's item.

The Beatles
Yesterday
And Today

songs, "I'm Only Sleeping", particularly illustrates the differences between the two labels. One finds the song on the Capitol album *Yesterday and Today* while in England it is on *Revolver.* Furthermore when *Yesterday and Today* was released the song simply "blew me away" but a good ten years later (in Rome, Italy) I bought the Parlophone *Revolver* and wow! the enclosed version of "I'm Only Sleeping" was fabulously different, its musical texture much more complex and similarly startling and arresting as Jimi Hendrix's guitar solo in his own song, "Are You Experienced?". And finally from the Apple period there are two George Harrison gems sadly overlooked by most people. The first called *Wonderwall Music* was an exquisite soundtrack for an obscure film of the same name, written around the time of *Revolver* when George was first getting involved with Indian instrumentation. The second record, *Electronic Sound* on "Zapple" records (The Beatles' intellectual and music-of-the-future label) contains two cuts: "Under The Mersey Wall" is interesting if not rather beautiful.

This is interesting because it's fun to compare the records. But the better rewards result from careful searching over long periods of time when you find non-commercially released material.

This material can either be discarded out-takes or early workings of Beatles' standards (ie.: "Sure To Fall," "Ask Me Why," "Dizzy Miss Lizzie"). In the so-called bootlegs you may hear your favorite song with a different vocalizing and harmony (ie.: "Mr. Moonlight," "Honey Don't"—John sings not Ringo, etc.) or without the standard guitar solo or instrumentation (i.e.: early versions of "I Saw Her Standing There" etc.).

What is so fascinating about these non-commercially released records is that you can't help but realize that they represent hard-working artists developing changing attitudes over a 15 year period.

More valuable than gold are famous songs re-recorded over a period of years. It is fascinating to listen to their fever-pitched, hard-pounding raw rock 'n' roll performance of "Matchbox" in Hamburg. Several years later, packaged by Capitol on *Something New,* it's a clean production, rock 'n' rolling but certainly not perspiration music. Again, on *The Beatles Broadcasts* (a non-commercially released album of many of the songs done live on BBC's *Pop Go The Beatles* there is an unbelievably arresting version of the song; Ringo's singing and percussion is hall-of-fame quality and the live orchestration is an improvement on the seemingly perfect Hamburg version.

Rare material ranges from 1971. (ie.: *The John Lennon Telecasts*—anyone doubting the "heaven-made" bond of John and Yoko should listen to their live duet of "The Luck of The Irish") to 1969 (The *Let It Be* outtakes), to 1963 (The Bournemouth Concert). These recordings either sound of stupendous quality or as if your record needle resembles a cat's claw. Yet the barometer is the material itself; I have songs that are recorded extremely poorly but are rare and wonderful. Though the sound on an album called *Yellow Matter Custard* is poor, "To Know Her Is To Love Her" still sounds as if it were sung by harmonizing angels.

The Beatles were together for so many years that eventually they could jam and play as if telepathic. In his *Playboy* interview John stated that this became a deterrent to their creative processes. Though quite tangible, this cohesive multiple creativity of theirs is one of the ingredients of the bootlegs that particularly shines out. The fabulous quality of these records is the Beatles' off-the-wall spontaneity and inherent understanding of each others' talents, musical leanings, and even comic sensibilities. Perfectly illustrative of the band's cohesive qualities is the "Back to The Commonwealth/White Power" jam from the *Sweet Apple Tracks*; clearly heard here is the tough raw rock 'n' rolling of the band, their spontaneous laughing, jesting, and joking, Paul and John's perfect interwoven singing harmonies, George's melodious guitar and Ringo's perfectly placed rhythmic percussion.

Sweet Apple Tracks is my personal favorite non-commercial release; these are two or four records (depending on which group of bootlegs you procure) documenting the Beatles' 28 days of work that are commonly known as the *Let It Be* sessions, and by the film of the same name. There are musicologists and critics who have dismissed this period as unproductive or only valuable for insights into The Beatles' squabbles. These pre-Spector recordings are fascinating audio-voyages into the last days of the Fab Four; the sessions are full of rare jewels, and the version of "Across The Universe" is one of the most perfect performances ever recorded by the band. John even sings one verse in a highly enunciated Irish accent.

It's truly wonderful collecting their music: their hamming-it-up; inserting wisecracks; singing in harmonies worthy of the Chipmunks; and ad-libbing lyrics. Above all, what makes these recordings so fascinating and precious are the tracks where the Beatles draw out scant phrases and isolated melodies (ie.: "I Me Mine") into full fledged songs; here are some priceless hints for

any person who has wondered how a song is born. Starting with several bars only partially resembling the well-known song, the Beatles (notwithstanding the *Hard Day's Night* tomfoolery of Latino and Bach fugue variations) gradually develop a song before your ears. Even after repeated playing, there is still no end in sight of my enjoyment listening to the Beatles originate and finalize "Let It Be," or "She Came in Through the Bathroom Window."

There are various publications that have listed out-takes and other material floating around, but they're unreliable; they list material chronologically and according to studio locations, but often when placed on records the material is juggled and packaged differently. Sometimes the records aren't titled or documented so that one often has to guess the origin and time slot. From personal experience I recommend using the blind approach; the incredible excitement of placing one of these records on the turntable, with bated breath, not knowing what you shall hear. If there's any dilemma it's the question: should I buy this one though I don't know what's inside? Experience teaches one to ignore this question, for there's no reward without taking a risk. One great song makes two albums worth all the money in the world.

Each collector has fantasies of finding some unique treasure for his collection. Regardless of whether it exists or not, even if it takes me a lifetime, I will someday find a live or out-take version of "Anytime At All." For me, it is quintessential Beatles and John Lennon song, synonymous of all that the Beatles stand for and of all romance. Truly maniacal is my need to have every minute of every hour of every day of the "Let It Be" sessions—needless to say they probably are not all recorded, so be it.

Though I've bought records at garage sales and thrift shops from Manhattan to Philadelphia and in the oddest reclusive stores in Rome, Paris and London; I cannot really boast of any Beatles surprises from these haunts. My failures however, don't discourage continued "peekings." I've found that the most fruitful spots for the obsessed and knowledgable collector (like myself) are private record entrepreneurs who mainly sell commercially released records that are second hand and/or out-of-print. These shops cater to the general "commercial-record" buyer, although they place a high accent on their "collectors" inventory; the average person (fortunately, for me) would rather buy a record of avowed quality rather than a bootleg or non-commercial recording of any band's questionable material, or, better stated, "in the throes of artistic preparation." Though I have never been to the various Beatles' conventions, I'm sure one can find collectors selling their rare wares there. The big trick once you've found your "pot at the end of the rainbow" is to buy the record on the spot. Never say "tomorrow" because there's always someone behind you about to grab it. If you are collecting Beatles rarities, be a hog.

—Milo Reice

Power & Intimacy:

Like a lot of loud noises, it was extraordinarily difficult to hear. Yet, for me, at least, the arrival of the Beatles has always been their perfect moment, not only because of the screaming girls and the hyperthyroid journalism, the junk merchandising and the sudden importance of hair, the obnoxious disc jockeys and the pathetic adult attacks. As with any pop phenomenon, of course, the trappings were anything but beside the point. Yet they tended to obscure the most amazing fact of all: The Beatles had not only arrived, they had arrived complete. They would not get "better," in the six years left to them, because there simply wasn't much better to get. What they did, instead, and to their ever-lasting credit, was become more sophisticated, take the same idea and never shy away from its complexities. But *better?* You don't improve on "I Want to Hold Your Hand," "I Saw Her Standing There," "She Loves You," "Do You Want to Know A Secret," "Please Please Me," "Love Me Do," "This Boy," "Can't Buy Me Love," "You Can't Do That" and "From Me to You." You just elaborate.

When they hit America, the Beatles had already written and recorded all of those songs. And in that winter bursting into spring of 1964, all of them were thrown at us, in a rush, inside of six weeks: No wonder it created such an uproar; the sheer quantity of great songs was unignorable, as if Babe Ruth had hit sixty homers in his first season in the big leagues.

Note that we have not even considered such songs as "Money" and "Twist and Shout," "Chains" and "Devil in Her Heart," "Long Tall Sally" and "Boys." Those are six songs which represent about that many different approaches to rhythm and blues and rock and roll; the Beatles had mastered all of them, and a few more besides. But had they done only that, their achievement could never have had such scale. It was as writer-performers, not performers only, that the Beatles established themselves not only as merchandise but, from the very beginning, as artists.

There had been composer-performers before in rock and roll—Chuck Berry, Buddy Holly, Smokey Robinson, Curtis Mayfield. But all of those performers got away with writing because of the very singularity of their styles. No one could play guitar quite like Berry, sing quite like Smokey or Curtis. Holly's Crickets are the Beatles' archetype, of course (that's almost certainly where they got the idea for their name), but Buddy's career was truncated. And so it was left to the Beatles to continue the concept which he had established: great writer, great singer, great instrumentalist.

That greatness was years in the making, though one suspects after hearing their performances at Hamburg's Star Club and listening to reminiscences of their shows at the Cavern in Liverpool, that the spark of it was present from the day that Lennon and McCartney first met. But what's important is that America first knew them complete. The recognition came later, but only because in the initial explosion, it was hard to pay attention to details.

But the details are there. The Beatles were playing rock and roll with enormous power and great intimacy on those early records, and each song is elaborately constructed, from the propulsive percussion patterns that kick them along, to the simple but elegant guitar figures that give them their boost of excitement. They had mastered the most difficult aspect of rock craftsmanship, the ability to pre-plan spontaneity, so that the guitar solo in "I Saw Her Standing There," for instance, seems to erupt naturally, as a necessary adjunct of McCartney's desperate passion. "Love Me Do" is set up around a simple rhythm figure, so much so that it might have been as schematic as Bo Diddley if the group's harmonies were not so tightly pieced together, if McCartney and Lennon's vocal trade-offs were not so finely stitched, if the marvelous harmonica accompaniment had not confounded expectations. (That should have been a guitar!) And though the Beatles were still singing Meredith Willson's "Til There Was You," they had already surpassed it with the grandeur of "Do You Want to Know a Secret," a ballad of similar construction, but with a much greater emotional charge. Although the Beatles are supposed to be "primitives" at this stage, the construction of "Do You Want to Know A Secret," so simple and effortless, makes "A Taste of Honey," which follows it on their Vee-Jay album, seem cluttered and a bit strained in comparison.

For me, at least, they reached a peak with "I'll Get You" and "She Loves You," the two original songs which conclude *The Beatles Second Album* (and were originally coupled as a single). Listen to how effortlessly the voices modulate into the bridge of the former—the Beatles have already found a groove that most bands never reach. And "She Loves You," besides being some absolutely atomic rock and roll playing (those drums rumble like the Bomb), makes order out of chaos—patterned after the elementary R&B tunes they loved, this song has polish as great as its power.

But "She Loves You" was their most mocked song in those days: *Yeah, yeah, yeah* the TV hosts (and parents) mocked. Yet it is this song, more than any other, which convinces me that the Beatles did reach us as fullblown

artists. How far is *With a love like that / You know you should be glad / Yeah yeah yeah*, from the sentiments of "Hey Jude"? Both counsel acceptance of love as the greatest glory humanity can know, and both are correct. While it is true that Lennon, in particular, would grow more sophisticated in his use of language (a process already beginning with the brilliant *A Spaniard in the Works*), he would never state his basic message more succinctly. As scene-setting narratives, "She Loves You," "I Saw Her Standing There" and "Do You Want to Know A Secret" can hardly be improved upon, and as philosophical statements, "She Loves You," "Love Me Do" and "I Want to Hold Your Hand" make as much (or as little) sense as any of the latter work.

This leaves out magic and inspiration, but then, there is surely no one who would argue that they had less of that in 1964 than in 1967 or 1969. (They learned to use it more effectively, naturally.) Surely, they grew, and we with them, and who's to say where cause begins and effect leaves off on that score. Yet to this day, when people talk about the Beatles, it is not "Strawberry Fields Forever" or "A Day in the Life" which plays in the head, but something else: That incredible *One, two, three, FAH* count-off at the start of "I Saw Her Standing There," and yes, those *Yeah yeah yeahs* repeated forever, the ultimate Beatles' message. Yes to love, yes to joy, yes to the transforming power of what they did, from the very beginning.

—Dave Marsh

The Beatles Instrumentality:

A musician's instrument is the tool of his trade. Its physical ability to make noise, the type of tonal shapes that result, its body style and even color help to determine the music that results creatively. With a group of musicians gathered in a band such as the Beatles, the combined blend of their individual instrument choices often dictates the consequent sound, directions followed and influences generated.

The Beatles' success would ultimately lie in what they built on their basic interplay, but the foundation for that triumph was laid as early as the days in which they first chose what instruments to play.

There is little doubt that rock and roll wouldn't exist if not for the invention of the electric guitar. As an instrument, it is particularly suited to a style whose major hallmark is energy. Both percussive and melodic, able to rhythmically chord or single-note solo, it performs an amazing variety of functions. Easy to play (at least in its initial stages), its appeal is readily apparent for anyone who wants to get onstage within a week.

Given electricity to be able to compete with pounding, full-strength drums, mated with the bass

fiddle to provide a frequency link between drums and standard guitar (as an electric bass) this black-sheep descendent of ye olde Iberian lute formed the basis of a music molded in its image. Simple and passionate, it was most certainly pop (as in "ular"); volume-ized and attention-grabbing, it aimed at the active emotions, a total frenzy of involvement.

That music, rock and roll, was already well birthed and circling the globe when the Silver Beatles decided to make a go of it in the late fifties. Their direct model were the Crickets—in fact, a convenient inspiration for most white rock and roll bands then extant; yet in America where Buddy Holly's Fender Stratocaster (that most flashy of early electrics) had taken root in the developing surf instrumental bands of the west coast, in England, the guitar-playing figure of Eddie Cochran overshadowed all. Never as large an idol in America, Eddie's "Summertime Blues" and wide-bodied Gretsch created immeasurable impact, especially on one George Harrison, who is said to have followed Cochran town-to-town on his ill-fated last tour of the British Isles in early 1960.

The choice of a guitar make is, conscious or unconsciously, an emulation of style, whether embodied

George's choice of a Gretsch showed his desire to be a player's player, the most musicianly of a band; and Eddie Cochran was as well-recognized for his guitar prowess as his voice. The Beatles' widespread use of such "jazzy" chords as sevenths and diminisheds within the confines of the previously inviolable I-IV-V progressions, not to mention their filigree melodic embellishment, would mean George's time on the big Country Gentlemen was not in vain.

The other guitar-playing Beatles also had their pick of the many brands available, but expecting to provide rhythmic backbone (Paul's bass and John's rhythm guitar respectively), they opted for practicality. Paul literally put the German-made Hofner bass on the map, using a light balsa wood violin-shaped left-handed model that allowed easy stage movement and added a bouncy snap to the proceedings. John's Rickenbacker played chords with a round prominence that would later give this California based company the king of electric twelve-strings in the sixties. Ever the songwriters, John and Paul would by instrumental design also be responsible for the basic song thrust as well. As for Ringo, he was always meant to be utilitarian, a drummer to provide a feisty beat; he did this directly, with wit, imagination, and the famous Ringo personality, and his spartan Ludwig kit (one snare, one rack tom, one floor tom, one bass drum, one hi-hat, two cymbals) showed his ability to cut economically to the heart of a rhythm.

enough, was simply that they were louder than most previous (i.e. rock-a-billy) standards of rock and roll. This came from their judicious choice of Vox amplifiers, an English company who rode the Beatles' whirlwind into complete (keyboards, guitars, and "Super-Beatle" amplifiers) instrumental dominance throughout the 1960's, reflected in the pop-op teardrop art of the Vox Phantom guitar.

During their early career, the Beatles stayed pretty close to home musically. Wanting to reproduce their live sound onto record, they layered their guitars as they would on stage, adding such easy-carryables as a harmonica if they wanted to sweeten their textural blend. They also concentrated on developing their voices, knowing that their use of strident vocal harmonies was unique. Previously, the only groups who really *sang* in the fifties were rhythm and blues or doo-wop vocal groups; instrumental bands were expected to stick to their instruments (as the Shadows and the Ventures) or party along.

The Beatles warbled in full throat, and it added to their appeal immeasurably. They all (even Ringo) sang, and their voices were so flexible and expressive that they could encompass an unusually wide range of music, from the broadly ribald ("Twist and Shout", "She Loves You") to the subtly poetic ("Til There Was You", "If I Fell").

It—the motion of their guitars, the driving drums, the glorious voices—sustained them through

George Martin with George and Paul in the studio. Note the antiquated (by modern standards) recording console.

Paul conducts a 41-piece orchestra for "A Day In The Life." Mick Jagger, seated, waits patiently.

worldwide acclaim, a succession of gold records, Shea Stadium, and the stuff of *A Hard Day's Night*. But with "Yesterday" and the arrival of string arrangements on a Beatles record (the reaction at the time was one of disbelief), the band changed directions, expanded its awareness and began experimenting, using the studio as a broad palette in which to blend instrumental colors. Having left the live circuit, they were no longer dependent on the instruments they had to play on stage. By the time of *Rubber Soul*, they had become connoisseurs of a vast range of sound and technique. What they couldn't learn for themselves, they requested from others, and the Beatles' records opened up considerably.

George, for example, became fascinated with the intricacies of Indian music. Thus, on something like "Within You Without You", the haunting sound of the sitar, tamboura, and dilruba beckoned. When "Penny Lane" needed a baroque piccolo trumpet coda, Dave Mason of the London Symphony Orchestra came in to do the honors. Eric Clapton even guested a guitar (!) on "When My Guitar Gently Weeps". Paul sat increasingly more behind the piano, his knowledge of songwriting and pop sensibility expanding as horizontally as the keyboard itself; and John conceptualized, figured artistic directions, always called for more experimentation. Ringo drummed resolutely on, seemingly able to keep up with each one effortlessly.

In addition, they had one of the greatest instruments of all at their disposal: the modern recording studio itself. Though technology only granted them four tracks to work with as late as *Sgt. Pepper*, the Beatles mounted layers of overdubs to take their music in any direction desired. With a little help from their friend, producer George Martin, they were able to utilize abstract sound as musical components, such as the chicken cluckings that lead into "Sgt. Pepper", the hurdy-gurdy organs built into "Being For The Benefit of Mr. Kite", and most interestingly, the massive orchestral chord in "A Day In The Life" that took up two full symphony orchestras, several hands on the octaves of a piano, and a good deal of engineering expertise.

By the time of *Abbey Road*, the Beatles had explored nearly every musical nook, from the anarchy of "Revolution #9" and "I Am The Walrus" to the lush tin pan alley perfection of "Hey Jude" and "Let It Be", seemingly at home in any genre. Their last album would show them as accomplished musicians, the songs mature and confident, reprising a passage of learning stretched a decade or more. An ending as well as a new beginning, instrumental in changing the world.

—Lenny Kaye

RUBBER SOUL

Rubber Soul:

Wood and Smoke

I look on *Rubber Soul* as a masterpiece. I call it the Beatles' "wood and smoke" album. It generates for me a feeling of deep-colored, paneled rooms and warm fires, of wine and haze. There is a strong emphasis on acoustic instrumentation throughout, which makes me feel as if the Beatles are sitting around in my living room, unmiked and unamped, playing spontaneously and with sincerely friendly feeling. "I've Just Seen a Face" shows Paul in a happy, surprisingly witty mood. He stretches the lyric to fit his need, letting the rhymes fall in wonderfully unexpected places. The rapid guitar work matches his torrential, bouncy lyric line. Lennon lets us relax a little with the casual but intense classic, "Norwegian Wood." Again the emphasis is acoustic, but the introduction of George's now-famous sitar signals the beginning of an entirely new phase of musical culture.

The song is sad, told through a major chord which suddenly shifts to a minor one. Although McCartney's bass is disappointingly inappropriate, the group takes an essentially one-chord song and keeps it from ever becoming boring. It is surprisingly brief (exactly two minutes) yet laden with a yellow regret. The last image, a fade-out on the singer alone in the room staring at the fire, is highly visual, almost cinematic.

This mood is broken and a new one created when "You Won't See Me" crashes in. It is a trebly, bursting piece, easily hummable and invitingly sing-alongable. And I could swear the thing slows down before it reaches the end. Harrison's contribution,"Think for Yourself," continues his string of darker compositions. Its cautionary, bitter tone foreshadows Lennon's angry songs on Side Two. I believe that one of George's greatest contributions to the group's sound was his bold and creative use of harmony vocals. He consistently triple- and quadruple-tracked harmonies in his own voice, creating a rich texture in each of his recordings. He learned to develop his songwriting art through contact with John and Paul; they in turn enhanced their own songs by using his style of harmony technique.

"The Word" is an eerie little song, its chorus consisting of minor chords sung over major sevenths. The jerky boom-chick rhythm is smoothed out by a layer of frosting from a tinny, insistent harmonium played by none other than George Martin, the Beatles' multitalented producer.

"Michelle" is a small miracle. It changes keys three times in as many bars yet never seems to wander. The tight backup vocals create a feeling of real support, almost as if the other Beatles are urging Paul on to tell his story. If they had been less careful, the Beatles might have resorted to a string section to enhance the piece, but they held to the acoustic-guitar format. It is McCartney's song all the way, as he lets his velvety bass take the solo bridge. The efforts of the singer to tell of his love to someone who can't understand his language is agonizingly complex and heartbreaking.

Side Two is really Lennon's, and it is a bittersweet delight. He is at his full literary power in "It's Only Love," where he jams the first verse with seventeen assonating or rhyming syllables. "Girl" has an almost Slavic feeling, especially in its refrain and instrumental passages. The "tit-tit" backup vocals are a subtle schoolboy joke, but Lennon's intense sigh on an intake of breath is quite moving. Ringo steps out for his debut on keyboards in "I'm Looking Through You," a swift-moving, rocking little number. "In My Life" is one of Lennon's best, one of those really personal songs of his which like "Help!" look back to his childhood. George Martin plays a baroque keyboard embellishment that adds a touch of class to an already sincere and beautiful song. "Wait" doesn't seem to me to be quite fully realized, stopping and starting as roughly as it does.

The album ends with a decidedly wicked tone, with Lennon no longer willing to take the pain given him by the women of "Norwegian Wood" and "Girl." Instead, in "Run For Your Life," he threatens death to a girl after catching her with another man. His lyric is sharp, but there is a deadly slur to the vocal, as if sung by a drunken, thick-tongued, and angry man.

It is a chilly note to finish on, but an effective one.

—Ron Schaumburg

"Say The Word I'm Thinking Of":

Permissions for Beatles Music

St. John's Presbyterian Church
Berkeley, CA.

Gentlemen:
I would like to seek your permission to arrange "In My Life" by Lennon/McCartney for handbells and guitar. This arrangement will be used by a high school handbell ringing choir, a non-profit organization, and not played for profit or sold.

What are permissions? The way composers and lyricists earn their living is from monies paid for use of their songs. Before *any* Beatles music or lyrics can lawfully be used—for whatever purpose—permission must be requested from the Beatles' music publisher (Maclen/ATV Music).

It doesn't matter what chords I play
What words I say...

Yes, it does matter! Author William Manchester asked for a few lines of "Lucy in the Sky With Diamonds" for his narrative history of America, *The Glory and the Dream*. The 1976 Easter Seals Telethon requested "With A Little Help From My Friends" for a fund raising campaign. Warsaw High School in Ohio wanted "We Can Work It Out" for its yearbook. The U.S. Army asked for "Help!" and "I Feel Fine" for its Basic Combat Training film. And Dr. Pepper wanted to change "Sgt. Pepper" to "Dr. Pepper's Lonely Heart's Club Band" in an advertising campaign.

Dept. of Health, Education and Welfare
Social Security Administration

Dear Maclen Music:
The Beatles are now as American as apple pie, and our social security office in Flint, Michigan would like to make them as American as social security. We would like to secure your permission to use the lyrics of "When I'm 64" in announcements for industrial employees.

To ask permission, what you do is write a letter to the publisher explaining which lyrics and/or music you wish to use. If you're writing a novel, for instance, you would need to specify the lyrics that will be used and in what context, the book publisher, price of the book and how many copies will be printed, and if there will be foreign translations. The copyright notice will be specified by Maclen/ATV and it must be included. It usually looks like this:
Copyright 196– Northern Songs, Ltd.
All rights (for the United States, Canada, Mexico and the Philippines) controlled by Maclen Music, Inc. Used by permission. All rights reserved.

Holt, Rinehart & Winston
N.Y., N.Y.

To Whom it may Concern:
In October, we will publish* How To Save Your Own Life, *a novel by Erica Jong in which two lines from Beatles songs appear. They are "Because the world is round, it turns me on" from "Because", and "I'd love to turn you on" from "A Day in the Life."

Permissions for Beatles lyrics have been requested for novels; texts; brochures; literature, lyric and poetry collections; literary criticism; professional and scholarly journals; and slogans for non-profit organizations.

A quotation of music or lyrics can be especially useful in a book or movie since it "dates" the work—it's an immediate reminder of a particular year or event. What were you doing the first time "I Wanna Hold Your Hand" came on the radio? (I remember I was washing the dishes when I first heard "Lady Madonna.")

Beverly Hills
California

Dear ATV Music:
We are producing a motion picture entitled Coming Home, starring Jane Fonda and Jon Voight ... Since the story takes place at the time the Vietnam War was ending, we would like to use some of the popular music of that period. We would like to use a portion of the recording "All You Need Is Love" by the Beatles.

Another frequent request for permission is from schools or colleges for marching bands, chorus arrangements and musical accompaniments in plays or skits. Every time you see a cheerleader twirling her pompons to "Sgt. Pepper," you know that the right to use that song has come from Maclen/ATV.

Michigan State University
East Lansing, Michigan

Gentlemen:
Once again, the football season's here! M.S.U., a "Big Ten" school, plans a series of half-time shows, as usual. As an arranger, I am asking permission to use "I'm Looking Through You" solely for the purpose of half-time entertainment.

By far the most common request is for the use of Beatles' lyrics in high school yearbooks. Since 1972 over 2000 yearbook editors have asked for permission for the graduating class book. The favorite songs are "In My Life," "Long and Winding Road," "With a Little Help From My Friends," and "Yesterday." Often the lyrics are used as the theme of the yearbook. Or perhaps a student will want a certain line under his picture, because "It's been a hard day's night," or "All you need is love" is how they prefer to remember their high school years.

Albuquerque
New Mexico

Dear Maclen Music:
I am the Editor of the West Mesa High School yearbook. Our theme for this year is "Let It Be." I would like to use the words to the song in my opening and closing sections of the yearbook and I need permission from you to do so.

Non-profit organizations and government agencies are often very clever in turning Beatles lyrics into slogans to fit a particular purpose. For example, a Federal project to "Keep the Drunk Driver Off the Road" requested "The Long and Winding Road" as a selection; the Menninger Foundation, a center for Behavior Sciences, in its preparation of a training manual for disabled job-seekers asked for "Nowhere Man"; imagine how an invading alien would feel hearing "Get Back" as performed by the North American Air Defense Command Band; and the U.S. Coast Guard really did need "Help!":

Washington D.C.

Dear ATV Music:
We're currently preparing a public service campaign to recruit personnel for the Coast Guard. And our message is: Help others. Help yourself. In the Coast Guard ... The Coast Guard answers a call for help every 11 minutes of the day ... We're asking for the rights because the Coast Guard's the only U.S. Service that can say its mission is to save lives and help people.

Most requests are granted with the exception of those for advertising purposes. Some of the suggested uses have been witty. Excedrin PM wanted to use "A Hard Day's Night" and "Baby You're A Rich Man" in commercials; Subaru ("Yellow Subaru"!) and Honda ("Drive My Car") wanted music for advertisements; Gimbel's Department Store requested "Getting Better" and Allstate Insurance asked for "Day in the Life" for an ad campaign.

Perhaps the funniest and most honest requests are from children:

Dear Sir:
I request your permission to rewrite some Beatles songs. All I want to do is rewrite the words, and use at the spring show at my school. To be safe, before I wrote out and shown my ideas, I thought I better get permission, for something that you would probably never know about, but once I did something harmless without asking first, and I got whipped.

Dear Sir:
My best friend and I are in the sixth grade and we would like to know if you could give us pemmision to take a part of HEY JUDE and make it into a melody of 3 or 4 different songs that we are putting together. We are going to call it JAZZ MELODIES and we would like to use your song. We will only be useing the song for 5 or 6 people, to just practice on and play in our own time. Besides we are only in the six grade. We are also only 12 years old.
P.S. MAY WE USE IT.

—Karen Moline

The Long And Winding Road

Many times I've been alone
and many times I've cried.
Anyway you'll never know
the many ways I've tried.
But still they lead me back
to the long and winding road.
You left me standing here
a long long time ago.
Don't leave me waiting here,
lead me to the door.

"THE LONG AND WINDING ROAD"
(John Lennon and Paul McCartney)
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Lennon-McCartney:

Who Wrote What

It's common knowledge that Paul wrote some alone and John wrote some alone. The royalties may be shared but sometimes not the workload on a particular piece.

We sat John Lennon down and went over the whole list of Lennon-McCartney material, that rich vein that changed the face of rock music almost overnight, going back to the first days of the Mersey-Liverpool Sound, up through Beatlemania to Sgt. Pepper, and the breakup.

LOVE ME DO: Paul wrote the main structure of this when he was about 16, or even earlier. I think I had something to do with the middle.

P.S. I LOVE YOU: Paul. But I think we helped him a bit. It was meant to be a Shirelles kind of song.

PLEASE PLEASE ME: I wrote all of this one. I was trying to do a Roy Orbison.

FROM ME TO YOU: Paul and me—we wrote this together in a van.

THANK YOU GIRL: Paul and me. This was just a silly song we knocked off.

SHE LOVES YOU: Both of us. We wrote it together on tour.

I CALL YOUR NAME: Me. I started it when I was about 15 and finished the middle eight years later, around *Help* or *Hard Day's Night* time.

BAD TO ME: Me. I wrote it for Billy J. Kramer.

IT WON'T BE LONG: Me. I wrote this on the second album. It was the song with the so-called Aeolian cadences, the same as in the Mahler symphony, at the end. I don't know what the hell it was about.

ALL MY LOVING: Paul. This was one of his first biggies.

LITTLE CHILD: Both of us. This was a knock-off between Paul and me for Ringo.

I WANNA BE YOUR MAN: Both of us, but mainly Paul . . . I helped him finish it.

I'LL KEEP YOU SATISFIED: Paul. This was for Billy J. Kramer.

CAN'T BUY ME LOVE: John and Paul, but mainly Paul.

AND I LOVE HER: Both of us. The first half was Paul's and the middle eight is mine.

I'LL BE BACK: Me. A nice tune, though the middle is a bit tatty.

WORLD WITHOUT LOVE: Paul. An early one he wrote when he was about 16 or 17. I think he changed the words later for the record by Peter and Garfunkel, or something.

ONE AND ONE IS TWO: Paul. That was a terrible one.

I FEEL FINE: Me. This was the first time feedback was used on a record. It's right at the beginning.

SHE'S A WOMAN: Paul. Though I helped with the middle. I think.

NO REPLY: Me. I remember Dick James coming to me after we did this one and saying, "You're getting much better now... that was a complete story." Apparently, before that he thought my songs tended to sort of wander off.

I'LL FOLLOW THE SUN: Paul. A nice one—one of his early compositions.

EIGHT DAYS A WEEK: Both of us. I think we wrote this when we were trying to write the title song for *Help*, because there was at one time the thought of calling the film, *Eight Arms To Hold You* or something. I think that's the story, I'm not sure.

IT'S ONLY LOVE: Me. That's the one song I really hate of mine. Terrible lyric.

YESTERDAY: Paul. Wow, that was a good 'un.

DAY TRIPPER: Me. But I think Paul helped with the verse.

WE CAN WORK IT OUT: Paul, but the middle was mine.

NORWEGIAN WOOD: Me, but Paul helped me on the lyric.

MICHELLE: Both of us. I wrote the middle with him.

WHAT GOES ON: Me. A very early song of mine. Ringo and Paul wrote a new middle eight together when we recorded it.

IN MY LIFE: Me. I think I was trying to write about Penny Lane when I wrote it. It was about places I remembered. A nice song. Jose Feliciano did a nice version of it.

RUN FOR YOUR LIFE: Me. Another one I never liked.

PAPERBACK WRITER: Paul. I think I might have helped with some of the lyrics. Yes, I did. But it was mainly Paul's tune.

ELEANOR RIGBY: Both of us. I write a good lot of the lyrics, about 70 per cent. Ray Charles did a great version of this. Fantastic.

HERE, THERE AND EVERYWHERE: Paul. This was a great one of his.

YELLOW SUBMARINE: Both of us. Paul wrote the catchy chorus. I helped with the blunderbuss bit.

SHE SAID, SHE SAID: I wrote it after meeting Peter Fonda, who said he knew what it was like to be dead.

GOOD DAY SUNSHINE: Paul. But I think maybe I helped him with some of the lyric.

FOR NO ONE: Paul. Another of his I really liked.

AND YOUR BIRD CAN SING: Me. Another horror.

GOT TO GET YOU INTO MY LIFE: Paul. I think George and I helped with some of the lyric. I'm not sure.

TOMORROW NEVER KNOWS: Me. This was my first psychedelic song.

PENNY LANE: Paul. I helped him with the lyric.

A LITTLE HELP FROM MY FRIENDS: Paul. It was Paul's idea. I think I helped with some of the words. In fact, I did. Hunter Davies was there when we did it and mentioned it in the book. "What do you see when you turn out the light. I can't tell you but I know it's mine." That was mine.

SHE'S LEAVING HOME: Both of us. Paul had the basic theme. But all those lines like "We sacrificed most of our life . . .We gave her everything that money could buy. Never a thought for ourselves"—those were the thing (Aunt) Mimi used to say. It was easy to write.

BEING FOR THE BENEFIT OF MR. KITE: Me. I got some of the words off an old circus poster. I have it in the billiard room. The story that Henry the Horse meant heroin was rubbish.

WHEN I'M SIXTY-FOUR: Paul. I think I helped Paul with some of the words, like "Vera, Chuck and Dave" and "Doing the garden, digging the weeds."

GOOD MORNING, GOOD MORNING: Me. A bit of gobbledygook one, but nice words.

DAY IN THE LIFE: Both of us. I wrote the bit on "woke up fell out of bed" and I think Paul wrote, "I'd love to turn you on." I got the idea from a news item in the British *Daily Mail* about 4,000 holes in Blackburn.

BABY YOU'RE A RICH MAN: Both of us. In fact we just stuck two songs together for this one—same as "A Day In The Life"

I AM THE WALRUS: Me—I like that one. That was the time when I was putting Hare Krishna and all that down. I hadn't taken it up then.

MAGICAL MYSTERY TOUR: Paul. I helped with some of the lyric.

HEY JUDE: Paul. That's his best song. It started off as a song about my son Julian because Paul was going to see him. Then he turned it into "Hey Jude." I always thought it was about me and Yoko, but he said it was about him and his.

REVOLUTION: Me. I should never have put that in about Chairman Mao. I was just finishing when I did that.

BACK IN THE U.S.S.R.: Paul. maybe I helped a bit, but I don't think so.

HAPPINESS IS A WARM GUN: Me. That's another one I like. They all said it was about drugs, but it was more about rock and roll than drugs. It's sort of a history of rock and roll. The title came from an American gun magazine. I don't know why people said it was about the needle in heroin. I've only seen somebody do something with a needle once, and I don't like to see it at all.

WHY DON'T WE DO IT IN THE ROAD: Paul—one of his best.

JULIA: Me. Yoko helped me with this one.

EVERYBODY'S GOT SOMETHING TO HIDE: Me. Fats Domino did a great version of this one.

SEXY SADIE: Me. That was about the Maharishi.

BECAUSE: Me. This is a terrible arrangement. A bit like Beethoven's Fifth backwards.

ACROSS THE UNIVERSE: Me. One of my best songs. Not one of the best recordings but I like the lyrics.

Originally appeared in *Hit Parader*
Charlton Publications

Richard Lester Remembers:

"It was like being at the center of the universe!" Richard Lester recalls the exultation of that halcyon Spring of 1964 when he directed the Beatles in *A Hard Day's Night*. His expressive face achieves the tragi-comic contradictions of a Modigliani portrait as he thinks on the past in his offices at the very same Twickenham Studios just outside London where much of the film was shot.

"I still don't know how we did it," he marvels seventeen years later. "The normal schedule is about ten to fifteen weeks. We shot the film in seven, cut it in two and a half. All this with the attendant problem of trying to film the Beatles in the streets. In seconds there would be 10,000 children, popping out of traps like a pantomime.

"If we didn't get the focus right, we'd have to do it another day, at another location. There was no time for rehearsal or to make normal mistakes."

Somewhere, a mature Beatles fan has in his or her possession a can of original film footage from the train platform scene of *A Hard Day's Night*. The boy loading up the film cans was young and about the same height and wore his hair the same as the Beatles. "He was walking off the train with a pile of film and suddenly this screaming started and he looked and he was being attacked and he had to throw the film at them to escape with his skin."

Another moment of enthusiasm gone wild was at the Scala Theater in London. Fans had brought hacksaws and cut through the iron bars of the door and attacked the crew on the stairs. Lester still shivers as he tells how he and his people beat them off using their Arriflex with a tripod that had little spikes. "We held it up as a defensive weapon because, literally, we would have been swept off those iron stairs and would easily have been killed. It was genuinely frightening."

It's difficult to realize that the Beatles first movie was perceived by most industry people at the time as just another rock and roll exploitation quickie to be produced as cheaply as possible for the fastest and widest distribution before the madness of Beatlemania faded away.

"Beatlemania" was, in fact, one of the considered titles until John Lennon came up with "A Hard Day's Night."

The "Can't Buy Me Love" sequence has since become the subject of cinema seminars and rapt discussion groups whenever Beatles freaks gather. "It's my feet, you know!" The director stops in mid-explanation of how the sequence was filmed in three different locations on three different days. "The fire escape was in one location with a little bit of field. The shot in slow motion and the messing about in the field was a second location. And the helicopter shot over that little cement square—if you look carefully, you'll see there's only three of them. Paul was out sick that day and I was wearing his shoes!"

What was so exuberant about that sequence was its contrast to the earlier sequences. Until that point in the script which merely says, "The boys play in a field," the film had a claustrophobic feeling to it, almost everything shot in enclosed spaces, a good part of it inspired by John's remarks on his return from Sweden.

"Did you like Sweden?" Lester had asked him.

"It was a room and a room and a car and a room and a room and a car..." Lennon had replied.

Lester had kept this feeling in mind during much of the filming until it was time for the Beatles to rebel. "We see them break out. We needed a visual example of that escape. Suddenly, the film opens up and that's really the point of 'Can't Buy Me Love'."

A case can be made for the genesis of that scene in the earlier Richard Lester (now) classic, *The Running, Jumping and Standing Still* film which was actually shot in one day in a field in North London. Every foot of film was used in the final edit and no scene was shot twice. Eleven minutes long with no discernible plot, the movie starred Peter Sellers and a number of his zany friends cavorting silent-movie style at breakneck speed with a vintage car and a two-handled saw until the earth opened and swallowed them up.

In fact, that movie is credited as the reason the Beatles movie producer Walter Shenson chose Richard Lester as director. An odd choice in retrospect. Philadelphia-born with no background of Liverpool or the culture that spawned the Beatles, known professionally for making over 350 television commercials, it was nevertheless one of those happy accidents that when Shenson asked him what he thought about the Beatles, "it turned out that I had worked with people who knew them and that Alun Owen and I had even gone to Paris to see them."

Retrospectively, was there anything Dick Lester would have done differently in terms of the music and the actual making of *A Hard Day's Night*?

Lester considers this and then replies, "I wouldn't have thought so. It's interesting how films come about. We set a fairly strict set of parameters of what we did want to do, what we didn't want to do, what we didn't want to repeat. We made a fictionalized documentary examining their work and their life. We had to make them prisoners of their own story. Or, as John said, 'I'm an extra in my own film'.

"It was an extraordinary time for me. Later, *How I Won the War* was a reflection of the pessimism that had taken over the world in 1967 just as the two Beatles films and *The Knack* were an earlier reflection of that small moment of optimism, the sense of possibilities that people felt—certainly in Britain—that the class structure was once and for all destroyed. And, of course, it wasn't. It was a false dawn."

Often referred to during the mid-Sixties as "The Intellectual Beatle," Richard Lester mourns the death of that optimism in music as well as in film. "What the Beatles gave us was the sense that it didn't matter where you came from, how you spoke, whether you were educated. If you wanted to go out and do it, you could do it all on your own without any help from 'The Establishment,' from your elders...

"That sense of optimism was enormous. When it arrived in America, I suspect that it had so many Union Jacks planted on it that people thought everything was great if it's English. It certainly gave the young people in Britain a sense of false security. All that happened is that once that generation dissipated itself and became adult like everyone else, they moved along the comb of history."

Richard Lester's place in film history is secure. He made the rock and roll movie respectable and, to some critics, an art. "All I did was shift the camera in time with the music," he insists.

Living with his wife and two children in the English countryside, Richard Lester rarely visits London, and can't remember his last trip to America. He listens to almost no popular music. "Mine is now a totally traditional movement starting with the Impressionists and going into the 19th Century German romanticism and then to Beethoven and then back to Bach."

A saturnine smile and a glance at his watch point out that he must hurry to catch a plane for Oslo. "I will end up as an old man trying to swallow a bit of pate and a glass of sauterne while listening to Mozart. After all," he pauses for effect, "the players are secondary to the music."

—Jeannie Sakol

Filmography

A HARD DAY'S NIGHT

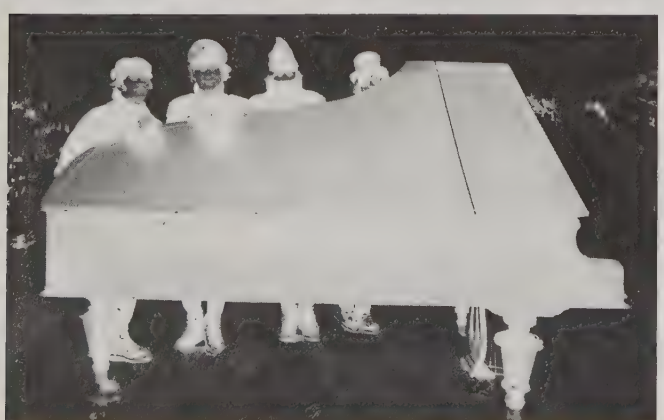
B & W
Date filmed: March-April 1964 in England
World Premiere: July 6, 1964 — London
N.Y. Premiere: August 11, 1964
Length: 87 minutes
Screen Play: Alun Owen
Director: Richard Lester
Producer: Walter Shenson
Distributor: United Artists
Stars: The Beatles, Wilfrid Brambell, Norman Rossington, Victor Spinetti

A day in the life. The Beatles ham it up in their first full-length feature fi with brilliant direction, sight gags and camera tricks (shifting the angle the camera to the beat of the music) by Richard Lester. The title first peared in Lennon's book of nonsense stories *In His Own Write*. Ei songs include: "I Should Have Known Better," "I Love Her," and the t tune. *A Hard Day's Night* has only the barest of plot lines: the Bea prepare for a TV-concert while hampered by over-zealous fans and off-the-wall grandfather. They travel by train; try to avoid mobs screaming teenagers; pose and mug for photographers; give a torig in-cheek press conference; record in the studio and play a concert t ends the movie. Favorite moments: George refuses to wear shirts p dled by a hustler, saying, "They're dead *grotty*," and Ringo's rivers conversation with a hooky-playing schoolboy. *A Hard Day's Night* joyful and zany romp, fueled by the charm and engagingly innoc manner of the Fab Four.

HELP!

	Color
Date filmed:	**February-May 1965 in London, the Bahamas, and Austria**
World Premiere:	**July 29, 1965 in London**
N.Y. Premiere:	**August 23, 1965**
Length:	**90 minutes**
Screenplay:	**Marc Behm & Charles Wood**
Director:	**Richard Lester**
Producer:	**Walter Shenson**
Distributor:	**United Artists**
Stars:	**The Beatles, Leo McKern, Eleanor Bruin, Victor Spinetti**

The Beatles are chased by an Indian cult desperate to capture a sacrificial ring—which happens to be on Ringo's finger. More fun, more chase scenes, camera gimmickery, madcap ad-libbing, slapstick and infectious humor. The movie is enlivened by seven new songs, including "Ticket to Ride," "I Need You," "You're Gonna Lose That Girl," and of course, John's beautiful rendition of the title song. The fantasy adventure which takes them from the Caribbean to the Alps, casts the Beatles as "themselves." There are no concert scenes and by being cast as "players" in their own movie, the Beatles are at times overshadowed by the exotic backdrops, as John said, "It was like having clams in a movie about frogs." Favorite scene: The Beatles on skis for the first time in the Alps.



MAGICAL MYSTERY TOUR

	Color
Date filmed:	**September-October 1967**
World Premiere:	**(Made for TV—b&w) December 26, 1967 (BBC-1 TV)**
Length:	**60 minutes**
Screenplay:	**—none—**
Director:	**The Beatles**
Producer:	**The Beatles**
Distributor:	**Apple Films 1967**
Stars:	**The Beatles, Bonzo Dog Doo Dah Band, Mal Evans (roadie), Mike McGear (Paul's brother), Beatles Fan Club secretaries, extras, and technical crew**

The first and last all-and-only Beatles production, *Magical Mystery Tour* was mainly directed by Paul and Ringo, though each of the Beatles conceived and starred in different short (and often impromptu) segments. Their press release stated: "Away in the sky, beyond the clouds, live four or five magicians. By casting Wonderful Spells they turn the Most Ordinary Coach Trip in to a Magical Mystery Tour..." Paul's concept for an "improvised" movie chronicling the adventures of the Magical Mystery Tour bus is basically a fanciful and expensively-produced home movie. The film was not a critical success when first shown, partially because it was conceived for theatrical release, and the film was instead shown on tiny British TV screens, the first time in black and white. Songs on the Magical Mystery Tour album include: "Blue Jay Way," starring Ringo's dog Tiger; Paul's solo filmed in Nice, France; and John at the height of psychedelia in "I Am The Walrus." Magical Mystery Tour was never officially released in America and is rarely shown.

YELLOW SUBMARINE

	Color
Date filmed:	**1968**
World Premiere:	**July 17, 1968 (London)**
N.Y. Premiere:	**November 13, 1968**
Length:	**85 minutes**
Screenplay:	**Lee Minoff, Al Brodax, Jack Mendelsohn, Erich Segal**
Director:	**George Dunning**
Producer:	**Al Brodax**
Animation	**Heinz Edelmann**
Distributor:	**United Artists**
Stars:	**starring the Fab Four in cartoons; The real Beatles make an appearance in the final sequence.**

The Blue Meanies (who hate color, and everything for that matter) invade Pepperland where all is music, color and love. A host of fanciful animated figures (including of course the Beatles) appears in this lighthearted and witty pop fantasy. The Beatles had virtually no hand in the film's production or script. The voices were those of professional actors. The Beatles do appear in a scene at the end. The four new songs in the movie were actually leftovers from the time of *Magical Mystery Tour.* George Martin, the Beatles producer, orchestrated his own compositions for the soundtrack. The strength of the film lies in the dazzling technique of the visuals; over 5 million separate sketches were made. A pop version of *Fantasia.*

LET IT BE

	Color
Date filmed:	**January 2-30, 1969**
World Premiere:	**May 20, 1970**
N.Y. Premiere:	**May 18, 1970**
Length:	**88 minutes**
Screenplay:	———
Director:	**Michael Lindsay-Hogg**
Producer:	**Neil Aspinal**
Distributor:	**United Artists**
Stars:	**The Beatles**

An inside look at the making of the *Get Back—Let It Be* album, and documentary of the last days of the Beatles as a group, in the studio and their final concert. To fulfill their contract to United Artists for a third movie (the animated *Yellow Submarine* was not acceptable), the actual filming took only three weeks. The director, Michael Lindsay-Hogg, had previously worked with the Beatles on promotional films for "Paperback Writer," "Revolver," and "Hey Jude." The Beatles said *Let It Be* shows them with "all their warts." Tension among the four is sadly obvious, though the famous jam of "Get Back" on a rooftop in London's famed Savile Row stopped traffic and is a testament to the Beatles' enduring ability to make great music and move our hearts.

CONTRIBUTION—Music

THE FAMILY WAY

Music by:	Paul McCartney
World Premiere:	December 18, 1966 (London)
N.Y. Premiere:	June 28, 1967
Length:	115 minutes
Screenplay:	Bill Naughton
From:	Bill Naughton's play *All in Good Time*
Director:	John & Ray Boulting
Producer:	John & Ray Boulting
Distributor:	Warner Brothers

CONTRIBUTION—Music

WONDERWALL

Music by:	George Harrison
World Premiere:	May 17, 1968 (Cannes Film Festival)
London Premiere:	January 20, 1969
Length:	92 minutes
Screenplay:	G. Cain
From:	a story by Gerard Brach
Director:	Joe Massot
Producer:	Andrew Braunsberg
Distributor:	Cinecenta

CONTRIBUTION—Acting

HOW I WON THE WAR

Featuring:	John Lennon as Musketeer Gripweed
Date Filmed:	September-October 1966
World Premiere:	October 18, 1967 (London)
N.Y. Premiere:	November 8, 1967
Length:	109 minutes
Screenplay:	Charles Wood
From:	a novel by Patrick Ryan
Director:	Richard Lester
Producer:	Richard Lester
Distributor:	United Artists

CONTRIBUTION—Acting

CANDY

Featuring:	Ringo as Emmanuel the Gardener
Date Filmed:	November-December, 1967
World Premiere:	February 20, 1969
N.Y. Premiere:	December 17, 1968
Length:	119 minutes
Screenplay:	Buck Henry
From:	a novel by Terry Southern & Mason Hoffenberg
Director:	Christian Marquand
Producer:	Robert Hagglas
Distributor:	Cinerama Releasing Corp.

CONTRIBUTION—Acting

ROCK 'N' ROLL CIRCUS

Featuring:	John Lennon and Yoko Ono
Date Filmed:	December 11, 1968

Never Commercially released

Producer:	Michael Lindsay-Hogg

CONTRIBUTION—Acting

THE MAGIC CHRISTIAN

Featuring:	Ringo Starr as Youngman Grand
Date Filmed:	March-May, 1969
World Premiere:	December 12, 1969 (London)
N.Y. Premiere:	February 11, 1970
Length:	92 minutes
Screenplay:	Terry Southern, Joseph McGrath and Peter Sellers
From:	a novel by Terry Southern
Director:	Joseph McGrath
Producer:	Dennis O'Dell
Distributor:	Commonwealth United Films

PROMOTIONAL FILMS

1964: *A Hard Day's Night* Featurette—Behind-the-scenes of the Beatles' first movies.

1967: *Penny Lane*—A first view of the psychedelic Beatles.

1967: *Strawberry Fields Forever*—Beginning the Sgt. Pepper era.

1968: A Mod Odyssey—A colorful look at the making of *Yellow Submarine*.

1969: *Cold Turkey*—TV spot put together by John & Yoko, with scenes of their Bed-ins for peace.

PERFORMANCES ON FILM

1962: Cavern Club—A rare look at the Beatles' early days in Liverpool.

1963: London Palladium, October 13, 1963—Birth of Beatlemania—broadcast live in the U.K. *"The Beatles Come to Town"*.

1964: *The Jack Paar Show*, January 3, 1964—Paar showed the very first film (taped from an English concert of the Beatles one month before the live Ed Sullivan concert.

1964: Washington Coliseum, February 11, 1964—The first U.S. Beatle concert. It ends abruptly because the lone cameraman ran out of film.

1964: *The Ed Sullivan Show*,
February 9, 1964—Live from New York
February 16, 1964—From Miami
February 23, 1964
73 million viewers for the 1st segment. Sullivan was the first to present the Beatles "live" on national network TV.

1964: *Around the Beatles*—Live English TV show. Includes the song "Shout," which was never released.

1965: Beatles at Shea Stadium, August 15, 1965, 50 minutes—Produced by Sid Bernstein, with a chorus of 60,000 screaming fans. World Premiere: May 1, 1966 (BBC-TV)

1968: "Hey Jude"—Rehearsal, Summer 1968—In the recording studio with George Martin

1968: "Hey Jude," Fall 1968—Live on the *David Frost Show*. The finest hour of the Beatles singing the 60's most popular songs. Shown with "Hey Jude" in America on the *Smothers Brothers Show*.

1968: "Revolution" (Live version)—Also from the "Hey Jude" *David Frost Show*.

Most Beatles singles, EPs and albums were released in the United States and England at different times, on different labels and often with different album titles. This discography lists the following information for the songs included in the two volumes of THE COMPLEAT BEATLES:

Abbreviations for arrangements: CH (Chorals); OR (Orchestra); CB (Concert Band); JB (Jazz Band); MB (Marching Band)

for Singles: songwriter; label and release number (US/UK); release date (US/UK); gold certification (US/UK); other awards; weeks on chart; producer; additional musicians who performed on the songs; arrangements available; and versions covered by other artists.

for EPs and Albums: EP title (US/UK); EP label and release number (US/UK); EP release date (US/UK); Album title (US/UK); Album label and release number (US/UK); Album release date (US/UK); gold certification (US/UK).

An addendum following the listings includes: a list of other Beatles albums, such as early releases by Tony Sheridan, and special compilation albums released before and after 1970; information on American and British chart listings; and Grammy awards for albums.

DISCOGRAPHY

ACT NATURALLY

Written by: Johnny Russell-Vonie Morrison
Single #: *USA:* Capitol 5498
Released: *USA:* Sept. 1965
Weeks on chart: *USA:* 7
Produced by: George Martin
EP: *UK:* Yesterday, Parlophone GEP 8948 March 1966
Album: *USA:* "Yesterday..." And Today, Capitol ST 2553 *UK:* Help! Parlophone PCS 3071
Released: *USA:* June 1966 *UK:* August 1965
Gold: *USA:* July 8, 1966
Additional Musicians: Paul, Back-up vocals

ALL I'VE GOT TO DO

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Meet the Beatles!, Capitol ST 2047 *UK:* With the Beatles, Parlophone PCS 3045
Released: *USA:* January 1964 *UK:* Nov 1963
Gold: *USA:* Feb 3, 1964
Additional musicians: Paul, Back-up vocals
Cover versions:
The Beatles, Louise Goffin, Gene Johnson, Lester Lanin, George Martin, Moon Martin, The Merseyboys

ALL MY LOVING

Written by: Lennon/McCartney
Awards: Outstanding British song, 1963 (Ivor Novello Award)
Weeks on chart: *USA:* 6
Produced by: George Martin
EP: *USA:* Four By The Beatles, Capitol EAP 2121, May 1964 *UK:* All My Loving, Parlophone GEP 8891, Feb 1964
Album: *USA:* Meet the Beatles, Capitol ST 2047 *UK:* With the Beatles, Parlophone PCS 3045
Released: *USA:* January 1964 *UK:* Nov 1963
Gold: *USA:* Feb 3, 1964
Additional Musicians: John & George, Back-up vocals
Arrangements: JB, CB, CH
Cover Versions:
All Star Pop Orchestra, Herb Alpert & The Tijuana Brass, Richard Anthony, Band of the Irish Guards, Count Basie, Terry Baxter Orchestra, The Beatles, The Beavers, The Bennetts, Harry Betts Chorale, The Big Ben Banjo Band, The Brothers Four, Cafe Creme, The Carefrees, The Chipmunks, Current Event, Sonny Curtis, Ray Davis, The Destitutes, Val Doonican, The Dowlands, Duke Ellington, The Frivolous Five, Annette Funicello, Johnny Gibbs & Orchestra, Francois Glorieux, The Gophers, Jim Gregory, Jimmy Griffin, Jimmie Haskell, The Hollyridge Strings, Iguana Brass, Paula Kelly & The Modernaires, Lester Lanin, Donald Lautrec, Bob Leaper, Don Leaper, The Leasebreakers, Les Gams, Les Lionceaux, Liverpool Sound, David Lloyd and Orchestra, Los Norte Americanos, Johnny Maddox, Henry Mancini & His Orchestra, Johnny Mann Singers, George Martin & His Orchestra, The Merseyboys, Mexicali Singers, Dale Miller, Matt Monro, Lamar Morris, Werner Muller, The Mustangs, Jack Nietzsche, The Pair, The Panics, George Paris, Polakin Orchestra, Johnny Puleo & The Harmonicats, Billy Lee Riley, The Rollers, Tony Romandini, The Sandpipers, Santo & Johnny, David Seville, Keely Smith, Sounds of Tijuana, Squirrel, The Surrey Strings, Sydney Thompson Orchestra, George Van Eps, The Velvet Strings, Roger Webb & His Trio, Mary Wells, The Windjammers, Windsor Strings, Leon Young, Leon Young String Quartet, Young World

AND I LOVE HER

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5235
Released: *USA:* July 1964
Awards: *Million performance song:* June 1974
Weeks on chart: *USA:* 9
Produced by: George Martin
EP: *UK:* A Hard Day's Night I, Parlophone GEP 8920, Nov 1964
Album: *USA:* A Hard Day's Night, United Artists Uas 6366 *USA:* Something New, Capitol ST 2108 *UK:* A Hard Day's Night, Parlophone PCS 3058
Released: *USA:* June 1964 *USA:* July 1964 *UK:* July 1964
Additional Musicians: George & Ringo, Claves & Bongos; George, acoustic guitar solo
Arrangements: MB, JB, CH
Cover versions:
Wiomara Alfaro, All-Star Pop Orchestra, T.W. Ardy, Chet Atkins, Nick Ayoub, Count Basie, Terry Baxter, The Beatles, Big Ben Banjo Band, Boss Guitars, Brazilian Echoes, Brian Brown Trio, Brothers Four, Gilles Brown, Ray Bryant, Button Down Brass, Lee Castle, Gary Chester, The Chords, Renee Claude, Ray Coniff Singers, Lawrence Cook, Dick Crest Orchestra, Stuart Crosby, King Curtis, Xavier Cugat, Ray Davies, Lolita De Carlo, Detroit Emeralds, Bobby Engemann, Enoch Light, Jose Feliciano, Ferrante & Teicher, Arthur Fiedler & Boston Pops Orchestra, Buddy Fo, Connie Francis, Friends of Distinction, Rafael Gonzales, The Gophers, Eddie Graff, Julio Gutierrez, George Hamilton, Bob Hammer, Al Hirt, The Hollyridge Strings, Bob Holmes, Shirley Horn, Lena Horne, Jerry Inman, Jackie & Roy, Willis Jackson, Jack Jones, Sammy Kaye, Alan Keaton, Manny Keller, Roshaan Roland Kirk, Lester Lanin, Billy Larkin, The Lettermen, Ramsey Lewis Trio, David Lindup, Julie London, Roger Lorendo, Freddie McCoy, Gary McFarland, Carman McRae, George Maharis, Henry Mancini & his Orchestra, Johnny Mann Singers, W. Marambio, Mariachi Mexico, Ralph Marterie, George Martin & His Orchestra, Sergio Mendes & Brazil '66, Reggie Milner, Vincente Moroccoy, Tony Mottola, Peter Nero, David Newman, The Now Generation, Tony Osborne, Other Company, Overton Berry Trio, The Pair, George Paris, Rene Paulo, Jan Peerce, Peter & Gordon, Esther Phillips, John Pike, Pucho, Walter Raim, Randy Rayment, Smokey Robinson, The Rollers, The Romantic Strings, David Rose, Sacha, The Sandpipers, Santo & Johnny, Pete Schofield, Serendipity Singers, Bud Shank, Keely Smith, The Irv Spice Trio, Stargazers, Grady Tate, Teemates, The Ten Tuff Guitars, Sydney Thompson, Toc Band, Michele Torr, Leslie Uggams, The Uniques, George Van Eps, The Vibrations, Mary Wells, Ian Whitcomb, Roger Williams, Nancy Wilson, Hugo Winterhalter, Wisconsin Youth Symphony, Bobby Womack, Xylos, Inc., Si Zentner

AND YOUR BIRD CAN SING

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* "Yesterday"...and Today Capitol ST 2553 *UK:* Revolver, Parlophone PCS 7009
Released: *USA:* June 1966 *UK:* August 1966
Gold: *USA:* July 8, 1966
Additional Musicians: Paul & George, Back-up vocals
Cover versions:
The Beatles, The Charles River Valley Boys, E.F. McKay, George Martin & His Orchestra, Snail, Spanky & Our Gang

ANNA (GO TO HIM)

Written by: Arthur Alexander
Produced by: George Martin
EP: *USA:* The Beatles, Vee Jay VJEP-1-903, March 1964 *UK:* The Beatles #1, Parlophone GEP 8883, Nov 1963
Album: *USA:* Introducing the Beatles Vee Jay VJLP 1062 *USA:* The Early Beatles, Capitol ST 2309 *UK:* Please Please Me, Parlophone PCS 3042
Released: *USA:* July 1963 March 1965 *UK:* March 1963

ANOTHER GIRL

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Help!, Capitol SMAS 2386 *UK:* Help!, Parlophone PCS 3071
Released: *USA:* Aug 1965 *UK:* Aug 1965
Gold: *USA:* August 23, 1965
Additional Musicians: Paul, Lead Guitar; John & George, Back-up vocals
Cover versions:
Beatles, David Budin, Lester Lanin, George Martin

ANYTIME AT ALL

Written by: Lennon/McCartney
Produced by: George Martin
EP: *UK:* A Hard Day's Night II, Parlophone GEP 8924, Nov 1964
Album: *USA:* Something New, Capitol ST 2108 *UK:* A Hard Day's Night, Parlophone PCS 3058
Released: *USA:* July 1964 *UK:* July 1964
Gold: *USA:* August 24, 1964
Additional Musicians: Paul & George, Back-up vocals
Cover versions:
The Beatles, The Big Ben Banjo Band, Blue Ash, Bob Hammer Band

ASK ME WHY

Written by: Lennon/McCartney
Single #: *USA:* VeeJay VJ 498
UK: Parlophone R4983
Released: *USA:* Feb 1963 *UK:* Jan 1963
Produced by: George Martin
EP: *USA:* The Beatles, VeeJay VJEP 1-903, March 1964
UK: All My Loving, Parlophone GEP 8891, Feb. 1964
Album: *USA:* The Early Beatles, Capitol ST 2309
UK: Please Please Me, Parlophone PCS 3042
Released: March 1965 *UK:* March 1963

BABY IT'S YOU

Written by: Hal David-Burt Bacharach-Barney Williams
Produced by: George Martin
Album: *USA:* Introducing the Beatles, VeeJay VJLP 1062
The Early Beatles, Capitol ST 2309
UK: Please Please Me, Parlophone PCS 3042
Released: *USA:* July 1963
March 1965
UK: March 1963
Additional Musicians: George Martin, piano; George & Paul, Back-up vocals

BABY'S IN BLACK

Written by: Lennon/McCartney
Produced by: George Martin
EP: *UK:* Beatles for Sale II, Parlophone GEP 8938, June 1965
Album: *USA:* Beatles '65, Capitol ST 2228
UK: Beatles for Sale, Parlophone PCS 3062
Released: *USA:* Dec 1964 *UK:* Dec 1964
Gold: *USA:* December 31, 1964
Cover versions:
The Applejacks, The Beatles, Bill Black, Charles River Valley Band, Jerry Inman, The Other Company, The Rollers, Sound Alike

BAD BOY

Written by: Larry Williams
Produced by: George Martin
Album: *USA:* Beatles VI, Capitol ST 2358
UK: A Collection of Beatles Oldies, Parlophone PCS 7016
Released: *USA:* June 1965 *UK:* Dec 1966
Gold: *USA:* July 1, 1965
Cover versions:
The Beatles, Shaun Cassidy

BOYS

Written by: Luther Dixon-Wes Farrell
Single #: *USA:* Capitol Starline 6066
Released: *USA:* Oct. 1965
Produced by: George Martin
Album: *USA:* Introducing the Beatles, VeeJay VJLP 1062
The Early Beatles, Capitol ST 2309
UK: Please Please Me, Parlophone PCS 3042
Released: *USA:* July 1963
March 1965
UK: March 1963

CAN'T BUY ME LOVE

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5150
UK: Parlophone R5114
Released: *USA:* March 1964
UK: March 1964
Gold: *USA:* March 31, 1964
UK: March 1964
Awards: *Most performed pop song:* 1964, USA and England
Other: 1964, Highest Certified British Sales (Ivor Novello Awards)
Weeks on chart: *USA:* 10 *UK:* 15
Produced by: George Martin
EP: *UK:* The Beatles' Million Sellers, Parlophone GEP 8946, Dec 1965
Album: *USA:* A Hard Day's Night, United Artists UAS 6366
Hey Jude, Apple SW 385/ SO 385
UK: A Hard Day's Night, Parlophone PCS 3058
Released: *USA:* June 1964
February 1970
UK: July 1964
Gold: *USA:* March 6, 1970
Arrangements: CB, CH
Cover versions:
Chet Atkins, Ena Baga, Band of the Irish Guards, Count Basie, Terry Baxter, Beatlemania, The Beatles, Madame Catherine Berberan, Big Ben Banjo Band, George Brooks, Sascha Burland, Cafe Creme, Chipmunks, The Chords, Dave Cortez, Elimination, The Eliminators, Tanya Falan, Arthur Fiedler & Boston Pops, Ella Fitzgerald, Sam Fletcher, Francois Glorieux, The Gophers, Sandy Gurley, Bob Hammer, Jimmie Haskell, The Hollyridge Strings, Jackie & Roy, Karlheinz Kastel, Kings Road, Lester Lanin, James Last, Brenda Lee, Les Lionceaux, Hank Levine, Liverpool 5, Los Hermanos Carrion, Henry Mancini, Grace Markay, Freddy Martin, George Martin & His Orchestra, Peter Matz, Jo Ment, Dale Miller, Werner Moller, Gerry Mulligan, The Musicmakers, The Now Generation, Don Randi, Michele Richard, Billy Lee Riley, Johnny Rivers, The Rollers, Rostal and Schaefer, Bela Sanders, Santo & Johnny, Shirley Scott, The Senate, Hal Serra, Keely Smith, Sound Alikes, The Supremes, David Clayton Thomas, Sydney Thompson, Stanley Turrentine, Unknown, Roger Webb, Mary Wells, Stan Worth, Zacharias

CHAINS

Written by: Gerry Goffin-Carole King
Produced by: George Martin
EP: *UK:* The Beatles #1, Parlophone GEP 8883, Nov. 1963
Album: *USA:* Introducing the Beatles, VeeJay VJLP 1062
The Early Beatles, Capitol ST 2309
UK: Please Please Me, Parlophone PCS 3042
Released: *USA:* July 1963
March 1965
UK: March 1963

DAY TRIPPER

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5555
UK: Parlophone R5389
Released: *USA:* Dec 1965 *UK:* Dec 1965
Awards: *Most performed pop song:* 1966
Weeks on chart: *USA:* 10 *UK:* 12
Produced by: George Martin
Album: *USA:* "Yesterday"...and Today, Capitol ST 2553
UK: A Collection of Beatles Oldies, Parlophone PCS 7016
Released: *USA:* June 1966 *UK:* Dec 1966
Gold: *USA:* July 8, 1966
Additional Musicians: John, Tambourine; George, Back-up vocals
Arrangements: MB, JB, CH
Cover versions:
Amanda Ambrose, Astromusical Orchestra, J.J. Barnes, Terry Baxter, Beatlemania, The Beatles, The Baroque Brass, Odell Brown, Cafe Creme, The Chords, The Cornbread, Dave, Stan & Robbie, David Cloverdales White, Electric Light Orchestra, Jose Feliciano, Fever Tree, Steve Gibbons Band, Marty Gold Orchestra, The Gophers, The Heads, Jimi Hendrix, The Hollyridge Strings, Dee Irwin & Mamie Ghlore, Jalopy Five, The Jazz-3, Lafayette, Lester Lanin, Ramsey Lewis, Liverpool 5, London Festival Orchestra, Longines Symphonette, Lulu, The McCoys, Herbie Mann, Mann & Jones, Sergio Mendes & Brazil '66, Lee Moses, Anne Murray, Sandy Nelson, The New World Generation, The Now Generation, The Orchestra of Sagittarius, The Other Company, Billy Preston, Otis Redding, Rene & Rene, The Rocklanders, The Rollers, The Rondeus, Mongo Santamarie, Sapodilla Punch, Nancy Sinatra, Sound Alike, Tartaglia, James Taylor, Ozzie Torrens, Cheap Trick, Vanilla Fudge, Vontastics, Geno Washington, Mae West, Yellow Magic Orchestra

DEVIL IN HER HEART

Written by: Richard B. Drapkin
Produced by: George Martin
Album: *USA:* The Beatles' Second Album, Capitol ST 2080
UK: With the Beatles, Parlophone PCS 3045
Released: *USA:* April 1964 *UK:* Nov 1963
Gold: *USA:* April 13, 1964
Additional Musicians: Ringo, Maracas; John & Paul, Back-up vocals

DIZZY MISS LIZZIE

Written by: Larry Williams
Produced by: George Martin
Album: *USA:* Beatles VI, Capitol ST 2358
UK: Help!, Parlophone PCS 3071
Released: *USA:* June 1965 *UK:* Aug 1965
Gold: *USA:* July 1, 1965
Cover versions:
The Beatles, David Brown, Plastic Ono Band, Cliff Richard

DO YOU WANT TO KNOW A SECRET

Written by: Lennon/McCartney
Single #: *USA:* VeeJay VJ 587
Released: *USA:* March 1964
Weeks on chart: *USA:* 11
Produced by: George Martin
EP: *UK:* Twist and Shout, Parlophone GEP 8882, July 1963
Album: *USA:* Introducing the Beatles, VeeJay VJLP 1062
The Early Beatles, Capitol ST 2309
UK: Please Please Me, Parlophone PCS 3042
Released: *USA:* July 1963
March 1965
UK: March 1963

DON'T BOTHER ME

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Meet the Beatles!, Capitol ST 2047
UK: With the Beatles, Parlophone PCS 3045
Released: *USA:* Jan 1964 *UK:* Nov 1963
Gold: *USA:* Feb 3, 1964
Additional Musicians: Paul, Claves; John, Tambourine; Ringo, Bongos

DR. ROBERT

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* "Yesterday"...And Today, Capitol ST 2553
UK: Revolver, Parlophone PCS 7009
Released: *USA:* June 1966 *UK:* Aug 1966
Gold: *USA:* July 8, 1966
Cover versions:
The Beatles

DRIVE MY CAR

Written by: Lennon/McCartney
Produced by: George Martin
EP: *UK:* Nowhere Man, Parlophone GEP 8952, July 1966
Album: *USA:* "Yesterday"...And Today, Capitol ST 2553
UK: Rubber Soul, Parlophone PCS 3075
Released: *USA:* June 1966 *UK:* Dec 1965
Gold: *USA:* July 8, 1966
Additional Musicians: Paul, Piano; George, Back-up vocals
Cover versions:
Ted Alexander, Steve Bateman, The Beatles, Black Heat, Cafe Creme, Charles River Valley Boys, The Gophers, The Hollyridge Strings, Humble Pie, Bob Kuban, The McCoys, Magne-Tronics Combo, The Other Company, The Rollers, Sound Alike, Thundermug, Gary Toms Empire

EIGHT DAYS A WEEK

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5371
Released: *USA:* Feb 1965
Gold: *USA:* September 16, 1965
Awards: *Most performed pop song:* 1965
Weeks on chart: *USA:* 10
Produced by: George Martin
EP: *UK:* Beatles for Sale, Parlophone GEP 8931, April 1965
Album: *USA:* Beatles VI, Capitol ST 2358
UK: Beatles for Sale, Parlophone PCS 3062
Released: *USA:* June 1965 *UK:* Dec 1964
Gold: *USA:* July 1, 1965
Additional Musicians: George, Back-up vocals
Arrangements: CH
Cover versions:
Baroque Ensemble, The Beatles, The Big Ben Banjo Band, Cafe Creme, The Chords, Stuart Crosby, The Decibels, Enoch Light, Francois Glorieux, The Gophers, The Hollyridge Strings, Jalopy Five, Jamie & The J Silvia Singers, Maryside Kammermusik, Sammy Kaye, Lester Lanin, James Last Band, Liverpool 5, Magne-Tronics, The Now Generation, The Other Company, Billy Preston, Procol Harum, Joshua Rifkin, The Rollers, Sound Alike, Bill Strange, Billy Stranson, Mary Wells

EVERY LITTLE THING

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Beatles VI, Capitol ST 2358
UK: Beatles for Sale, Parlophone PCS 3062
Released: *USA:* June 1965 *UK:* Dec 1964
Gold: *USA:* July 1, 1965
Additional Musicians: John, Lead guitar; Ringo, Timpani Drums; George was not present
Cover versions:
The Beatles, Left End, The Yak, Yes

EVERYBODY'S TRYING TO BE MY BABY

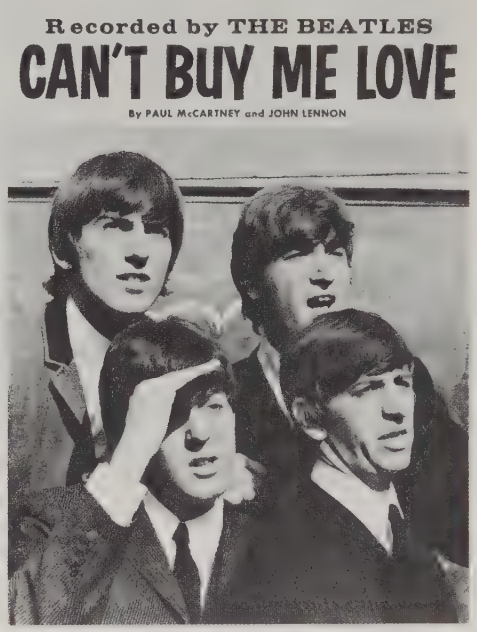
Written by: Carl Perkins
Produced by: George Martin
EP: *USA:* 4 By The Beatles, Capitol R 5365, Feb 1965
Album: *USA:* Beatles '65, Capitol ST 2309
UK: Beatles for Sale, Parlophone PCS 3062
Released: *USA:* December 1964 *UK:* Dec 1964
Gold: *USA:* December 31, 1964
Additional Musicians: Paul, Back-up vocals

FROM ME TO YOU

Written by: Lennon/McCartney
Single #: *USA:* VeeJay VJ 522
UK: Parlophone R 5015
Released: *USA:* March 1963 *UK:* April 1963
Gold: *UK:* May 1963
Weeks on chart: *USA:* 6 *UK:* 21
Produced by: George Martin
EP: *UK:* The Beatles' Hits, Parlophone GEP 8880, Sept. 1963
Album: *UK:* A Collection of Beatles' Oldies, Parlophone PCS 7016
Released: *UK:* Dec 1966

GIRL

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Rubber Soul, Capitol ST 2442
UK: Rubber Soul, Parlophone PCS 3075
Released: *USA:* December 1965 *UK:* Dec 1965
Gold: *USA:* December 24, 1965
Additional Musicians: Paul & George, Back-up vocals
Cover versions:
The Beatles, Madame Catherine Berberia, The Brothers Four, Gene Bua, Charlie Byrd, Cafe Creme, Hector Delfosse, Electronic Concept Orchestra, Francois Glorieux, Johnny Hallyday, The Hollyridge Strings, Paul Horn Quintet, Lester Lanin, Raymond Lefevre, George Martin & His Orchestra, Paul Mauriat, Bob Moline, 101 Strings, Frank Pourcel, The Rovin Kind, St. Louis Union, Bud Shank, Ivor Raymonde Singers Etcetera, Susan Smith, Truth, The Vanguards, Waikikis



A HARD DAY'S NIGHT

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5222
UK: Parlophone R5160
Released: *USA:* July 1964 *UK:* July 1964
Gold: *USA:* August 25, 1964
UK: June 1964
Awards: *Million performance song:* December 1974
Most performed pop song: 1964, USA and England
Grammy: 1964 "Best Performance by a Vocal Group"
Other: 1964 Outstanding Theme From Radio, T.V. or Film (Ivor Novello Awards)
Weeks on chart: *USA:* 13 *UK:* 13
Produced by: George Martin
EP: *UK:* A Hard Day's Night I, Parlophone GEP 8920, Nov 1964
Album: *USA:* A Hard Day's Night, United Artists Uas 6366
UK: A Hard Day's Night, Parlophone PCS 3058
Released: *USA:* June 1964 *UK:* July 1964
Additional Musicians: George Martin, piano; Paul, Back-up vocals
Arrangements: MB, JB, SOR, CH
Cover versions
All-Star Pop Orchestra, Ray Anthony, Chet Atkins, Average Disco Band, Ena Baga, Band of Irish Guards, The Bar Keys, Charlie Barnet & His Orchestra, Baroque Ensemble, Count Basie, Terry Baxter Orchestra, Bearcuts, Beatles, Beavers, Catherine Berberian, Big Ben Banjo Band, Bill Blacks Combo, Boss Guitars, Lenny Breau, Teresa Brewer, Cafe Creme, Al Caiola, Eddie Cano & Nino Tempo, Carlin's World of Strings, Frank Chaksfield, Gary Chester, Chipmunks, The Chords, Columbia Musical Treasure Orch., Chris Conner, Dick Contino, J. Lawrence Cook, Country Limited, The Curios, Sonny Curtis, The Doodletown Pipers, Don Elliot & Nutty Squirrel, Enoch Light & The Light Brigade, Face Dancer, Arthur Fiedler & The Boston Pops Orch., Ella Fitzgerald, Francois Glorieux, The Going Thing, Marty Gold, Dickie Goodman, The Gophers, Earl Grant, Bob Hammer Band, Jimmy Haskell, Hey Jude, Mieko Hirota, Hollyridge Strings, Ian & The Zodiacs, Jerry Inman, Willis Jackson, Pete Jolly Trio, Quincy Jones & Orchestra, George Joravin, Meryside Kammermusik, Jean King, Kingsmen, Jack LaForge & Orchestra, Lester Lanin, James Last Band, Andre Lauzon, Bob Leaper, Peggy Lee, Les Baronets, Les Lionceaux, The Lettermen, Ramsey Lewis Trio, Lifeguards, Johnny Littrell, Liverpool 5, London Philharmonic Orchestra, London Sound 70 Orchestra, Gary McFarland, Magne Tronics Quartet, George Maharis, Frank '88' Malone, Henry Mancini, George Martin, Peter Matz, John Mayall, Jo Ment, Mrs. Elva Miller, Gerry Mulligan, Mustangs, Ray Nance, Sandy Nelson, The New Generation, 101 Strings, The Pair, George Paris, Johnny Pate, Perez Prado & Orchestra, Perth Amboy High School, Billy Preston, Arthur Prysock, Ginette Rend, Ronnie Reno, Joshua Rifkin, Billy Lee Riley, Johnny Rivers, Riviera Strings, Howard Roberts Quartet, The Rollers, Diana Ross & The Supremes, Kenny Russell, Santo & Johnny, Peter Sellers, Keely Smith, Billy Strange, Irv Spice Strings & Orchestra, Karl Swoboda, Tee & Cara, Teemates, Ten Tuff Guitars, Lloyd Thaxton, Sydney Thompson, Threads of Glory, Top of the Poppers, The Unifics, Claudette Vandel, Johnny Warrington, Dionne Warwick, Windjammers, World of Strings, Stan Worth, Si Zentner & Orchestra

HELP!

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5476
UK: Parlophone R 5305
Released: *USA:* July 1965 *UK:* July 1965
Gold: *USA:* September 2, 1965
Awards: *Most performed pop song:* 1965
Other: 1965, Highest Certified British Sales (Ivor Novello Awards)
Weeks on chart: *USA:* 13 *UK:* 14
Produced by: George Martin
Album: *USA:* Help!, Capitol SMAS 2386
UK: Help!, Parlophone PCS 3071
Released: *USA:* Aug 1965 *UK:* Aug 1965
Gold: *USA:* August 23, 1965
Additional Musicians: George & Paul, Back-up vocals
Arrangements: SOR

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Cover versions:
Stefan Anderson, Average Disco Band, Band of Irish Guards, Baroque Ensemble, Count Basie, Terry Baxter & Orchestra, Roger Bean & Orchestra, Beatlemania, The Beatles, Catherine Berberian, Blades of Grass, Brothers Four, Cafe Creme, Al Caiola, The Carpenters, Charles River Valley Boys, J. Lawrence Cook, Country Limited, Stuart Crosby, Deep Purple, Roy Evans, Family Frog, Jose Feliciano, Francois Glorieux, The Gophers, Buddy Greco, Henry Gross, Hollyridge Strings, Hullabaloo Show Singers, Jerry Inman, Jalopy Five, Andre Kostelanetz and His Orchestra, Lester Lanin, Leasebreakers, Liverpool Five, London Sound '70, Los Mustang, Ed Lyman, Mary McCaslin, Mariachi Mexico 70, George Martin, Peter Matz, Roy Meriweather Trio, Peter Nero, The Newbeats, Ninapinata Orchestra, Now Generation, The Other Company, Dolly Parton, David Porter, Frank Pourcell & Orchestra, Joshua Rifkin, Lon Ritchie, The Rollers, Peter Sellers, Sound Alikes, Michael Stanley, Ray Stevens, Those Fabulous Strings, Clara Ward, Mary Wells, Wild Honey Singers

HOLD ME TIGHT

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Meet the Beatles! Capitol ST 2047
UK: With The Beatles, Parlophone PCS 3045
Released: *USA:* Jan 1964 *UK:* Nov 1963
Gold: *USA:* February 3, 1964
Additional Musicians John & George, Back-up vocals
Cover versions:
Baroque Ensemble, Count Basie, Beatles, Merside Kammermusik, Lester Lanin, Les Baronets, Merseyboys, Joshua Rifkin

HONEY DON'T

Written by: Carl Perkins
Produced by: George Martin
EP: *USA:* 4 By the Beatles, Capitol R 5365, February 1965
Album: *USA:* Beatles '65 Capitol ST 2228
UK: Beatles for Sale, Parlophone PCS 3062
Released: *USA:* Dec 1964 *UK:* Dec 1964
Gold: *USA:* December 31, 1964

I CALL YOUR NAME

Written by: Lennon/McCartney
Produced by: George Martin
EP: *UK:* Long Tall Sally, Parlophone GEP 8913, June 1964
Album: *USA:* The Beatles' Second Album Capitol ST 2080
Released: *USA:* April 1964
Gold: *USA:* April 13, 1964
Cover versions:
Terry Baxter, The Beatles, Donnie Brooks, Brothers & Sisters, The Buckinghams, Hollyridge Strings, Billy J. Kramer & The Dakotas, The Mamas & The Papas, The Rollers, The Shags, Sound Alike, Stapleton-Morley Expression, Your Gang

I DON'T WANT TO SPOIL THE PARTY

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5371
Released: *USA:* Feb 1965
Weeks on chart: *USA:* 6
Produced by: George Martin
EP: *UK:* Beatles for Sale II, Parlophone EP 8938, June 1965
Album: *USA:* Beatles VI Capitol ST 2358
UK: Beatles for Sale, Parlophone PCS 3062
Released: *USA:* June 1965 *UK:* Dec 1964
Gold: *USA:* July 1, 1965
Cover versions:
Beatles, Jerry Inman, Lester Lanin, Andy Martin, Peter & Gordon

I FEEL FINE

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5327
UK: Parlophone R5200
Released: *USA:* Nov 1964 *UK:* Nov 1964
Gold: *USA:* December 31, 1964
Awards: *Most performed pop song:* 1964
Other: 1964, Highest Certified British Sales (Ivor Novello Awards)
Weeks on chart: *USA:* 11 *UK:* 14
Produced by: George Martin
EP: *UK:* The Beatles' Million Sellers, Parlophone GEP 8946, Dec 1965
Album: *USA:* Beatles '65 Capitol ST 2228
Released: *USA:* Dec 1964
Gold: *USA:* December 31, 1964
Additional Musicians: John & George, Guitar Duet
Cover versions:
Nancy Amer, Chet Atkins, Gene Barge, Beatles, The Big Ben Banjo Band, Stanley Black, The Boss Guitars, Cafe Creme, Frank Chacksfield, Charles River Valley Boys, The Floyd Cramer Piano, Penny De Haven, Ray Ellis, Enoch Light, Roy Glover, Jimmie Haskell, Hollyridge Strings, Lester Lanin, James Last, Liverpool 5, George Martin, Jo Ment, The Now Generation, Johnny Pate, Tim Reynold, The Rollers, Sound Alike, Billy Strange, Vanilla Fudge, The Ventures

I NEED YOU

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Help! Capitol SMAS 2386
UK: Help! Parlophone PCS 3071
Released: *USA:* Aug 1965 *UK:* Aug 1965
Gold: *USA:* August 23, 1965
Additional Musicians: John & Paul, Back-up vocals
Cover versions:
Beatles, Lester Lanin, George Martin Orchestra, The Sunshine Company, Maynard Williams

I SAW HER STANDING THERE

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5112
Released: *USA:* Jan 1964
Weeks on chart: *USA:* 11
Produced by: George Martin
EP: *UK:* The Beatles #1, Parlophone GEP 8883, Nov 1963
Album: *USA:* Introducing The Beatles, Vee Jay VJLP 1062
Meet The Beatles! Capitol ST 2047
UK: Please Please Me, Parlophone PCS 3042
Released: *USA:* July 1963
Jan 1964
UK: March 1963
Additional Musicians: *John, Back-up vocals*

I SHOULD HAVE KNOWN BETTER

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5222
UK: Parlophone R6013
Released: *USA:* July 1964 *UK:* Feb 1976
Weeks on chart: *USA:* 4
Produced by: George Martin
EP: *UK:* A Hard Day's Night I, Parlophone GEP 8920, November 1964
Album: *USA:* A Hard Day's Night United Artists Uas 6366
Hey Jude, Apple SW 385/SO 385
UK: A Hard Day's Night, Parlophone PCS 3058
Released: *USA:* July 1964
Feb 1970
UK: July 1964
Gold: *USA:* March 6, 1970
Cover versions:
Richard Anthony, The Bantams, The Beach Boys, Beatles, The Big Ben Banjo Band, Sascha Burland & D Elliot, Cafe Creme, Gary Chester, Terry DeSario, Dino I Kings, Jan & Dean, Johnny & The Hurricanes, James Last, Les Baronets, Los Mustang, The Machine, George Martin Orchestra, Jo Ment, The Naturals, George Paris, Billy Lee Riley, Johnny Rivers, Mary Wells

I WANNA BE YOUR MAN

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Meet The Beatles! Capitol ST 2047
UK: With the Beatles Parlophone PCS 3045
Released: *USA:* Jan 1964 *UK:* Nov 1963
Gold: *USA:* February 3, 1964
Additional Musicians: John, Hammond Organ

I WANT TO HOLD YOUR HAND

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5112
UK: Parlophone R5055
Released: *USA:* Jan 1964 *UK:* Aug 1963
Gold: *USA:* February 3, 1964
UK: November 1963
Weeks on chart: *US:* 15 *UK:* 22
Produced by: George Martin
EP: *UK:* The Beatles Million Sellers, Parlophone GEP 8946, Dec 1965
Album: *USA:* Meet the Beatles! Capitol ST 2047
UK: A Collection of Beatles Oldies, Parlophone PCS 7016
Released: *USA:* Jan 1964 *UK:* Dec 1966
Gold: *USA:* February 3, 1964

IF I FELL

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5235
Released: *USA:* July 1964
Weeks on chart: *USA:* 9
Produced by: George Martin
EP: *UK:* A Hard Day's Night I, Parlophone GEP 8920, Nov 1964
Album: *USA:* A Hard Day's Night United Artists Uas 6366
Something New Capitol ST 2108
UK: A Hard Day's Night Parlophone PCS 3058

Released: *USA:* June 1964
July 1964
UK: July 1964
Gold: *USA:* August 24, 1964
Arrangements: CH
Cover versions:
Chet Atkins, Terry Baxter Orchestra, The Beatles, Petty Botkin Jr., The Brothers Four, Cafe Creme, Lou Christie, Renee Claude, Don Cooper, Sonny Curtis, The Hollyridge Strings, Les Baronets, The Johnny Mann Singers, George Martin & His Orchestra, Gerry Mulligan, New Hilltop Singers, The Other Company, Peter & Gordon, Peters & Lee, Philip & Vanessa, Pozo Seco Singers, Joe Reisman & His Orchestra, The Rollers, Robin Sanderson, Keely Smith, Sound Alike, The Suntones, Gabor Szabo, George Van Eps

IF I NEEDED SOMEONE

Written by: George Harrison
Produced by: George Martin
Album: *USA:* "Yesterday"... and Today
Capitol ST 2553
UK: Rubber Soul
Parlophone PCS 3075
Released: *USA:* June 1966 *UK:* Dec 1965
Gold: *USA:* July 8, 1966
Additional Musicians: John & Paul, Back-up vocals
Cover versions:
The Beatles, Bit A Sweet, The Cryan Shames, George Harrison, The Hollies, The Kingsmen, Hugh Masakela, The Naked Truth, The Other Company, The Rollers, Sound Alike, The Stained Glass, Stingrays of Newburgh, Street, Livingston Taylor

I'LL BE BACK

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Beatles '65
Capitol ST 2228
UK: A Hard Day's Night
Parlophone PCS 3058
Released: *USA:* Dec 1964 *UK:* July 1964
Gold: *USA:* December 31, 1964
Additional Musicians: Paul & George, Back-up vocals
Cover versions:
Herb Alpert & The Tiajuana Brass, Baroque Ensemble, The Beatles, The Big Ben Banjo Band, The Buckinghams, Charles River Valley Boys, James Cohoon Lindsay Band, The Hollyridge Strings, Johnny Mann Singers, Lincoln Mayorga, Wes Montgomery, Roger Nichols, Cliff Richard, Joshua Rifkin, Peter Schickele & Orchestra, The Tremeloes, Emily Yancy

I'LL CRY INSTEAD

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5234
Released: *USA:* July 1964
Weeks on chart: *USA:* 7
Produced by: George Martin
EP: *UK:* A Hard Day's Night II, Parlophone GEP 8924, Nov 1964
Album: *USA:* A Hard Day's Night
United Artists Uas 6366
Something New
Capitol ST 2108
UK: A Hard Day's Night
Parlophone PCS 3058
Released: *USA:* June 1964
July 1964
UK: July 1964
Gold: *USA:* August 24, 1964
Cover versions:
Chet Atkins, Baroque Ensemble, The Beatles, Charles River Valley Boys, Gary Chester, Joe Cocker, The Hollyridge Strings, Jerry Inman, The Meryside Kammermusik, Lester Lanin, George Martin & Orchestra, Jimmy Payne, The Rainbow Press, Joshua Rifkin, Billy Lee Riley, Johnny Rivers, The Windjammers

I'LL FOLLOW THE SUN

Written by: Lennon/McCartney
Produced by: George Martin
EP: *UK:* Beatles for Sale II, Parlophone GEP 8938, June 1965
Album: *USA:* Beatles '65
Capitol ST 2228
UK: Beatles for Sale, Parlophone PCS 3062
Released: *USA:* Dec 1964 *UK:* Dec 1964
Gold: *USA:* December 31, 1964
Cover versions:
Chet Atkins, The Beatles, The Brothers Four, The Floyd Cramer Piano, Hollyridge Strings, Roger Kellaway

I'LL GET YOU

Written by: Lennon/McCartney
Single #: *USA:* Swan 4152
UK: Parlophone R5055
Released: *USA:* Sept 1963 *UK:* Aug 1963
Produced by: George Martin
Album: *USA:* The Beatles' Second Album, Capitol ST 2080
UK: Beatles Rarities
Released: *USA:* April 1964
Gold: *USA:* April 13, 1964
Cover versions:
The Beatles, The Big Ben Banjo Band, Liverpool Sound, The Merseyboys, Leon Young

I'M A LOSER

Written by: Lennon/McCartney
Produced by: George Martin
EP: *USA:* 4 By The Beatles, Capitol R 5365, Feb 1965
UK: Beatles for Sale, Parlophone GEP 8931, April 1965
Album: *USA:* Beatles '65
Capitol ST 2228
UK: Beatles for Sale
Parlophone PCS 3062
Released: *USA:* Dec 1964 *UK:* Dec 1964
Gold: *USA:* December 31, 1964
Additional Musicians: Paul, Back-up vocals
Cover versions:
The Beatles, The Big Ben Banjo Band, Cafe Creme, Marianne Faithful, Vince Guaraldi & Bola Sete, The Hollyridge Strings, Doug Kershaw, The Other Company, The Rollers, Sound Alike, Tufano & Giammarese

I'M DOWN

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5476
UK: Parlophone R5305
Released: *USA:* July 1965 *UK:* July 1965
Produced by: George Martin
Additional Musicians: John, Hammond Organ
Cover versions:
The Beatles, La Seine, The Wailers

I'M HAPPY JUST TO DANCE WITH YOU

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5234
Released: *USA:* July 1964
Weeks on chart: *USA:* 1
Produced by: George Martin
Album: *USA:* A Hard Day's Night
United Artists Uas 6366
Something New
Capitol ST 2108
UK: A Hard Day's Night
Parlophone PCS 3058
Released: *USA:* June 1964
July 1964
UK: July 1964
Gold: *USA:* August 24, 1964
Cover versions:
The Beatles, The Big Ben Banjo Band, The Cyrkle, Bob Hammer Band, The Hollyridge Strings, Lester Lanin, Andre Lauzon, Maureen McGovern, The Johnny Mann Singers, George Martin & His Orchestra, Anne Murray

I'M LOOKING THROUGH YOU

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Rubber Soul
Capitol ST 2442
UK: Rubber Soul
Parlophone PCS 3075
Released: *USA:* Dec 1965 *UK:* Dec 1965
Gold: *USA:* December 24, 1965
Additional Musicians: Ringo, Hammond Organ; John, Back-up vocals
Cover versions:
Jack Bailey, The Beatles, Chance Eden, Lester Lanin, Dale Miller, The Music Company

I'M ONLY SLEEPING

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* "Yesterday"... and Today
Capitol ST 2553
UK: Revolver
Parlophone PCS 7009
Released: *USA:* June 1965 *UK:* Aug 1966
Gold: *USA:* July 8, 1966
Additional Musicians: Paul & George, Back-up vocals
Cover versions:
The Beatles, Lobo, George Martin

IN MY LIFE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Rubber Soul
Capitol ST 2442
UK: Rubber Soul
Parlophone PCS 3075
Released: *USA:* Dec 1965 *UK:* Dec 1965
Gold: *USA:* December 24, 1965
Additional Musicians: George Martin, piano; Paul, back-up vocals
Arrangements: JB, CH
Cover versions:
The Beatles, Leon Bibb, The Candy Rock Fountain, Judy Collins, The Dillards, Jose Feliciano, Astrud Gilberto, Francois Glorieux, Marty Gold Orchestra, Joel Grey, Roni Hill, Lena Horne & Gabor Szabo, Jackie & Roy, Miriam Makeba, Keith Moon, The Music Company, Marc Neely, Oliver, Pozo Seco, Kaye Stevens, Carol Stromme, Karen Wyman

IT WON'T BE LONG

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Meet the Beatles!
Capitol ST 2047
UK: With the Beatles
Parlophone PCS 3045
Released: *USA:* Jan 1964 *UK:* Nov 1963
Gold: *USA:* February 3, 1964
Cover versions:
The Beatles, The Big Ben Banjo Band, Clefs of Lavender Hill, Lester Lanin, Bob Leaper and his Band, Don Leaper, Les Baronets, Les Lionceaux, The Merseyboys, Jack Nitzche, Bonnie Pruden, Quick

IT'S ONLY LOVE

Written by: Lennon/McCartney
Produced by: George Martin
EP: *UK:* Yesterday, Parlophone GEP 8948, March 1966
Album: *USA:* Rubber Soul
Capitol ST 2442
UK: Help!
Parlophone PCS 3071
Released: *USA:* Dec 1965 *UK:* Aug 1965
Gold: *USA:* December 24, 1965
Additional Musicians: Paul, Back-up vocals
Arrangements: JB, CH
Cover versions:
The Beatles, Bryan Ferry, Lester Lanin, The Music Company

HELP!

WORDS & MUSIC BY JOHN LENNON & PAUL McCARTNEY

THE BEATLES

HELP!

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produced by WALTER SHENSON screenplay by MARC BEHM & CHARLES WOOD story by MARC BEHM directed by RICHARD LESTER

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I'VE JUST SEEN A FACE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Rubber Soul
Capitol ST 2442
UK: Help!
Parlophone PCS 3071
Released: *USA:* Dec 1965 *UK:* Aug 1965
Gold: *USA:* December 24, 1965
Cover versions:
Steve Bateman, The Beatles, Bonnie Bramlett, Charles River Valley Boys, Jordan Christopher, Charlie Cline, Hank Crawford, The Dillards, Free Beer, Arlo Guthrie, The Hollyridge Strings, Jerry Inman, Lester Lanin, Dickey Lee, Magne Tronics Combo, The Music Company, The Other Company, The Rollers, Sound Alike, Gabor Szabo, Ward Six, Wings

KANSAS CITY/HEY HEY HEY HEY

Written by: Jerry Leiber-Mike Stoller/Richard Penniman
Single #: *USA:* Capitol Starline 6066
Released: *USA:* Oct 1965
Produced by: George Martin
Album: *USA:* Beatles VI
Capitol ST 2358
UK: Beatles for Sale
Parlophone PCS 3062
Released: *USA:* June 1965 *UK:* Dec 1964
Gold: *USA:* July 1, 1965
Additional Musicians: John & George, Back-up vocals
Cover versions:
The Beatles, Dave Baby Cortez, Little Richard, Ten Years After

LITTLE CHILD

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Meet the Beatles!
Capitol ST 2047
UK: With the Beatles
Parlophone PCS 3045
Released: *USA:* Jan 1964 *UK:* Nov 1963
Gold: *USA:* February 3, 1964
Additional Musicians: Paul, Piano; John, Harmonica
Cover versions:
Beatlemania, The Beatles, The Big Ben Banjo Band, Sonny Curtis, Henry Duval, George Martin & His Orchestra

LONG TALL SALLY

Written by: Enotris Johnson-Richard Penniman-Robert Blackwell
Produced by: George Martin
EP: *UK:* Long Tall Sally, Parlophone GEP 8913, June 1964
Album: *USA:* The Beatles' Second Album, Capitol ST 2080
Released: *USA:* April 1964
Gold: *USA:* April 13, 1964

LOVE ME DO

Written by: Lennon/McCartney
Single #: *USA:* Tollie 9008
UK: Parlophone R4949
Released: *USA:* April 1964 *UK:* Oct 1962
Weeks on chart: *USA:* 14 *UK:* 18
Produced by: George Martin
EP: *UK:* The Beatles' Hits, Parlophone GEP 8880, September 1963
Album: *USA:* Introducing the Beatles
Vee Jay VJLP 1062
The Early Beatles
Capitol ST 2309
UK: Please Please Me
Parlophone PCS 3042
Released: *USA:* July 1963
March 1965
UK: March 1963
Additional Musicians: Ringo, Tambourine; Andy White, Drums; George, Back-up vocals

MATCHBOX

Written by: Carl Perkins
Single #: *USA:* Capitol 5255
Released: *USA:* Aug 1964
Weeks on chart: *USA:* 8
Produced by: George Martin
EP: *UK:* Long Tall Sally, Parlophone GEP 8913, June 1964
Album: *USA:* Something New
Capitol ST 2108
Released: *USA:* July 1964
Gold: *USA:* August 24, 1964

MICHELLE

Written by: Lennon/McCartney
Awards: *Million performance song:* December 1969
Most performed pop song: 1966, 1967, 1968
Grammy: 1966 "Song of the year"
Produced by: George Martin
EP: *UK:* Nowhere Man, Parlophone GEP 8952, July 1966
Album: *USA:* Rubber Soul
Capitol ST 2442
UK: Rubber Soul
Parlophone PCS 3075
Released: *USA:* Dec 1965 *UK:* Dec 1965
Gold: *USA:* December 24, 1965
Additional Musicians: John & George, Back-up vocals
Arrangements: MB, JB, CB, OR, CH
Cover versions:
Jeff Afdem & Springfield Flute, All Star Pop Orchestra, Laurindo Almeida, Ed Ames, Nancy Ames, Ray Anthony, Chet Atkins, Average Disco Band, The Bachelors, Ena Baga, Bands of the Irish Guards, Eddie Barclay & Orchestra, Count Basie & His Orchestra, Les Baxter, Terry Baxter Orchestra & Chorus, Beatlemania, The Beatles, Paul Beauregard, Big Band Moog, The Big Ben Banjo Band, Nat Bigwan, Stanley Black, Bob & Phil & Orchestra, Bobby & Buddy, Willie Bobo, Booker T & The MG's, Maurice Bouvin, The Brazilian Echoes, Briarcliff Strings Voices, Jack Brokensha, The Brothers Four, Brunnerdale Concert Choir, Bud Brisbois, Burbank Philharmonic, Charlie Byrd, John Cacavas, Cafe Creme, Ace Cannon, Lee Castle, George Cates, Frank Chacksfield, Sam Chalpin, The Chords, Arnie Chycoski, Claude Ciari, Richard Cocciante, The Coffee Set, Columbia Musical Treasury, Columbia Starlight Orchestra, Ray Conniff, Lawrence Cook, Pete Cooley, Henry Cuesta, The Current Event, King Curtis, Danny & Richard, David & Jonathan, John Davidson, The Dukes of Dixieland, Jimmy Dorsey, John Eaton, Les & Larry Elgart, Enoch Light & The Light Brigade, Esso Trinidad Steel Band, The Percy Faith Strings, Ferrante & Teicher, Arthur Fiedler & The Boston Pops, Shep Fields & Orchestra, Fiesta Brass, 50 Guitars, 50 Mixed Voices, Horst Fischer & Werner Mull, Buddy Fite, The Four Freshmen, The Four Tops, Fraser High Vocal Department, The Free Design, Tommy Garrett, John Gary, George Gates, Daniel Giraud, Francois Glorieux, Marty Gold Orchestra, The Golden Strings, Bobby Goldsboro, Earl Grant, The Tony Hatch Orchestra, Eddie Higgins, Nino & Pulaski Highwaymen, Xaviera Hollander, The Hollyridge Strings, Huntingtons, Dick Hyman, Harry James, Jan & Dean, Jack Jones, Jonah Jones, Georges Jouvin & Orchestra, Sammy Kaye & Orchestra, John Keating & Orchestra, Stan Kenton, Peter King Chorale, Wayne King, Kings Road, Rudi Knabl, Andre Kostelanetz & Orchestra, Lester Lanin, Maurice Larcange, Yusef Lateef, Lennon Sisters, Les Atomes, The Lettermen, Hank Levine Singers & Orchestra, David Lloyd & Orchestra, Lochestre Du Festival In, The Londonderry Aires, Longines Symphonette, Rufus Lomley, Los Hnos Castro, Norman Luboff Choir, David McCallum, Gary McFarland, Bill McGuffie, Gordon Macrae, Magne Tronics Combo, Malta High School Band, Henry Mancini, Mantovani & Orchestra, Jeffrey & Ronald Marlowe, George Martin, Ray Martin & Orchestra, Johnny Mathis, Peter Matz Quad Spetac, Paul Mauriat Orchestra, Billy May, Tony Mergel, Buddy Merrill, The Mexicali Singers, Midnight String Quartet, Michelle, Vincent Morocco Orchestra, Martin Mull, Music City Twin Pianos, The Music Company, The Musicmakers, Jack Nathan & Orchestra, Oliver Nelson, Peter Nero, Wayne Newton, Bud Noble, The Now Generation, The Octet West, 101 Strings, The Outsiders, Overlanders, Larry Page, Steve Perry, Andre Previn, G. Puente & C. Atkins, Pancho Purcell, Pancho Purcell & Bambuco, Boots Randolph, Johnny Reimar, The Relations, Howard Roberts, Eric Rogers, Diana Ross & The Supremes, Ginette Sage, The Sandpipers, The Senate, Doc Severinson, Bud Shank, George Shearing, The Singers Unlimited, Johnny Smith, David Snell, Sound Alikes, Sound Orchestral J. Pears, The Spokesman, Cyril Stapleton, Cyril Stapleton Choir & Orch., Starlight Woodwinds, Billy Strange, Ray Terrace, Top of the Poppers, George & Rod Tremblay, The Trumpet Men, University of Denver Jazz Band, Rudy Vallee, George Van Eps, Billy Vaughn, Sarah Vaughn, The Ventures, Bobby Vinton on Saxophone, The Waikikis, Dick Watson, Mark Weinstein, Andy Williams, Eddie Williams & Orchestra, Stan Worth, Klaus Wunderlich, The Young Americans

MISERY

Written by: Lennon/McCartney
Single #: *USA:* Capitol Starline 6065
Released: *USA:* Oct 1965
Produced by: George Martin
EP: *USA:* The Beatles, Vee Jay VEP 1-903, March 1964
UK: The Beatles #1, Parlophone GEP 8883, November 1963
Album: *USA:* Introducing the Beatles
Vee Jay VJLP 1062
UK: Please Please Me
PCS 3042
Released: *USA:* July 1963 *UK:* March 1963

MR. MOONLIGHT

Written by: Roy Lee Johnson
Produced by: George Martin
EP: *USA:* 4 By The Beatles, Capitol R5365, Feb 1965
Album: *USA:* Beatles '65
Capitol ST 2228
UK: Beatles for Sale
Parlophone PCS 3062
Released: *USA:* Dec 1964 *UK:* Dec 1964
Gold: *USA:* December 31, 1964
Additional Musicians: Paul, Hammond Organ; George, African Drum

MONEY (THAT'S WHAT I WANT)

Written by: Berry Gordy Jr.,-Janie Bradford
Produced by: George Martin
EP: *UK:* All My Loving, Parlophone GEP 8891, February 1964
Album: *USA:* The Beatles' Second Album
Capitol ST 2080
UK: With the Beatles
Parlophone PCS 3045
Released: *USA:* April 1964 *UK:* Nov 1963
Gold: *USA:* April 13, 1964
Additional Musicians: George Martin, Piano; George & Paul, Back-up vocals

THE NIGHT BEFORE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Help!
Capitol SMAS 2386
UK: Help!
Parlophone PCS 3071
Released: *USA:* Aug 1965 *UK:* Aug 1965
Gold: *USA:* August 23, 1965
Additional Musicians: John, Electric piano; George & John, Back-up vocals
Cover versions:
The Beatles, Cafe Creme, James Cahoon Lindsay Band, The Hollyridge Strings, Herbie Mann, George Martin & Orchestra, The Other Company, The Rollers, Sound Alike

NO REPLY

Written by: Lennon/McCartney
Produced by: George Martin
EP: *UK:* Beatles For Sale, Parlophone GEP 8931, April 1965
Album: *USA:* Beatles '65 Capitol ST 2228 *UK:* Beatles For Sale Parlophone PCS 3062
Released: *USA:* Dec 1964 *UK:* Dec 1964
Gold: *USA:* December 31, 1964
Additional Musicians: Paul & George, Back-up vocals
Cover versions:
The Beatles, The Big Ben Banjo Band, James Cahoon Lindsay Band, The Gophers, The Hollyridge Strings, James Last, James Last Band, The Last Words, George Martin, The Rollers, Sound Alike

NORWEGIAN WOOD

Written by: Lennon/McCartney
Awards: *Million performance song:* December 1979
Produced by: George Martin
Album: *USA:* Rubber Soul Capitol ST 2442 *UK:* Rubber Soul Parlophone PCS 3075
Released: *USA:* Dec 1965 *UK:* Dec 1965
Gold: *USA:* December 24, 1965
Additional Musicians: George, Sitar; Paul, Back-up vocals
Arrangements: MB, JB, CB, SOR, CH
Cover versions:
Bangor Flying Circus, Count Basie, Terry Baxter Orchestra & Chorus, The Beatles, The Big Ben Banjo Band, Perry Botkin Jr. & Orchestra, The Brothers Four, Gary Burton, Charlie Byrd, Frank Chacksfield, Charles River Valley Boys, Richard Christensen, Charlie Cline, Colosseum, Alan Copeland, Charles & Roger Cowan, Bob Dorough, Peter Duchin & Orchestra, George Edwards, Enoch Light & The Light Brigade, The Percy Faith Strings, Jose Feliciano, The Folkswingers, The Frugal Sound, Terry Gibbs, Francois Glorieux, Marty Gold Orchestra, Tony Hatch Orchestra, Ted Heath, The Hollyridge Strings, The Paul Horn Quintet, The Hourglass, Brian Hyland, The J J Band, Jack & Mike with Bluegrass, Jackie & Roy, Jalopy Five, Bobby Jameson, Jan & Dean, Waylon Jennings, John Keating & Orchestra, Verrill Keene, The Kimberlys, The Kingston Trio, Moe Koffman, LA Smog, Lester Lanin, McFarland & Szabo, Dave McKenna, Marion McPartland, Lincoln Majorga, Henry Mancini, Herbie Mann, Frank Marino & Mahogany, Hugh Masakela, Mason & Dixon, Peter Matz Quad Spectac, Sergio Mendes, Sergio Mendes & Brazil 66, Roy Meriwether Trio, Buddy Merrill, Hugo Montenegro, The Music Company, Mystic Moods Orchestra, Nashville Fiddles, The New Bag, New World Electronic Cham, Nina & Frederik, Nth Texas State University Lab., John Pike, Don Randi & Quest, Joe Reisman & His Orchestra, Buddy Rich, Gene Russell Trio, Bud Shank, Silhouettes, Ira Sullivan, Trombones Unlimited, The Underground All Stars, Peter Walker

NOT A SECOND TIME

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Meet the Beatles! Capitol ST 2047 *UK:* With the Beatles Parlophone PCS 3045
Released: *USA:* Jan 1964 *UK:* Nov 1963
Gold: *USA:* February 3, 1964
Additional Musicians: George Martin, Piano
Cover versions:
The Beatles, Lester Lanin, Robert Palmer

NOWHERE MAN

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5587
Released: *USA:* February 1966
Gold: *USA:* April 1, 1966
Awards: *Most performed pop song:* 1966
Weeks on chart: *USA:* 9
Produced by: George Martin
EP: *UK:* Nowhere Man, Parlophone GEP 8952, July 1966
Album: *USA:* "Yesterday"... and Today Capitol ST 2553 *UK:* Rubber Soul Parlophone PCS 3075
Released: *USA:* June 1966 *UK:* Dec 1965
Gold: *USA:* July 8, 1966
Additional Musicians: Paul & George, Back-up vocals
Cover versions:
Beatlemania, The Beatles, The Bee Gees, Big Ben Banjo Band, The Brothers Four, Vicki Carr, Chris Connor, Dino, Desi & Billy, Les & Larry Elgart, The Extortions, Francois Glorieux, The Gophers, Guitars Unlimited, Jimmie Haskell, The Hollyridge Strings, Gershon Kingsley, Lester Lanin, Ken Lazarus, Liverpool 5, Jeff Lynne, Magne Tronics Combo, The Odyssey Singers, The Other Company, Joe Pass Guitar & Voices, The Rollers, Stan Ruffin, Sound Alike, The Sound-a-likes, Cyril Stapleton, The Waikikis

PAPERBACK WRITER

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5651 *UK:* Parlophone R5452
Released: *USA:* May 1966 *UK:* June 1966
Gold: *USA:* July 14, 1966
Awards: *Most performed pop song:* 1966
Weeks on chart: *USA:* 10 *UK:* 11
Album: *USA:* Hey Jude Apple SW 385/SO 385 *UK:* A Collection of Beatle Oldies, Parlophone PCS 7016
Released: *USA:* Feb 1970 *UK:* Dec 1966
Additional Musicians: George & John, Back-up vocals
Cover versions:
Terry Baxter Orchestra & Chorus, The Beatles, The Big Ben Banjo Band, Cafe Creme, Charles River Valley Boys, Frank Cooper & Orchestra, The Cowsills, Floyd Cramer, RB Greaves, Gershon Kingsley, James Last Band, Mike Melvoin, The Other Company, Herb Penderson, Powers of Blue, Kenny Rogers & 1st Edition, The Rollers, Sound Alike, The Young Gyants

PLEASE MR. POSTMAN

Written by: William Garrett, Robert Bateman, Georgia Dobbins, Brian Holland and Freddie Gorman
Produced by: George Martin
EP: *USA:* Four By The Beatles, Capitol EAP 2121, May 1964
Album: *USA:* The Beatles' Second Album Capitol ST 2080 *UK:* With The Beatles Parlophone PCS 3045
Released: *USA:* April 1964 *UK:* Nov 1963
Gold: *USA:* April 13, 1964
Additional Musicians: Paul & George, Back-up vocals

PLEASE PLEASE ME

Written by: Lennon/McCartney
Single #: *USA:* Vee Jay VJ498 *UK:* Parlophone R4983
Released: *USA:* Feb 1963 *UK:* Jan 1963
Weeks on chart: *USA:* 13 *UK:* 18
Produced by: George Martin
EP: *UK:* The Beatles' Hits, Parlophone GEP 8880, September 1963
Album: *USA:* The Early Beatles Capitol ST 2309 *UK:* Please Please Me Parlophone PCS 3042
Released: *USA:* March 1965 *UK:* March 1963
Additional Musicians: George, Back-up vocals

P.S. I LOVE YOU

Written by: Lennon/McCartney
Single #: *USA:* Tollie 9008 *UK:* Parlophone R4949
Released: *USA:* April 1964 *UK:* Oct 1962
Weeks on chart: *USA:* 8
Produced by: George Martin
EP: *UK:* All My Loving, Parlophone GEP 8891, Feb 1964
Album: *USA:* Introducing The Beatles Vee Jay VJLP 1062 The Early Beatles Capitol ST 2309 *UK:* Please Please Me Parlophone PCS 3042
Released: *USA:* July 1963 March 1965 *UK:* March 1963

RAIN

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5651 *UK:* Parlophone R5452
Released: *USA:* May 1966 *UK:* June 1966
Weeks on chart: *USA:* 7
Produced by: George Martin
Album: *USA:* Hey Jude Apple SW 385/SO 385
Released: *USA:* Feb 1970
Gold: *USA:* March 6, 1970
Additional Musicians: Paul & George, Back-up vocals
Cover versions:
Abilene Christian College, The Beatles, Denhy Belline & Rich Kids, The Big Ben Banjo Band, Keith Carradine, Petula Clark, The Gants, Humble Pie, Kapt Kopter & Twirly Bird, Mary McCaslin, Steve Marcus, Todd Rundgren, Peter Schickele & Orchestra, The Sunshine Company

ROCK AND ROLL MUSIC

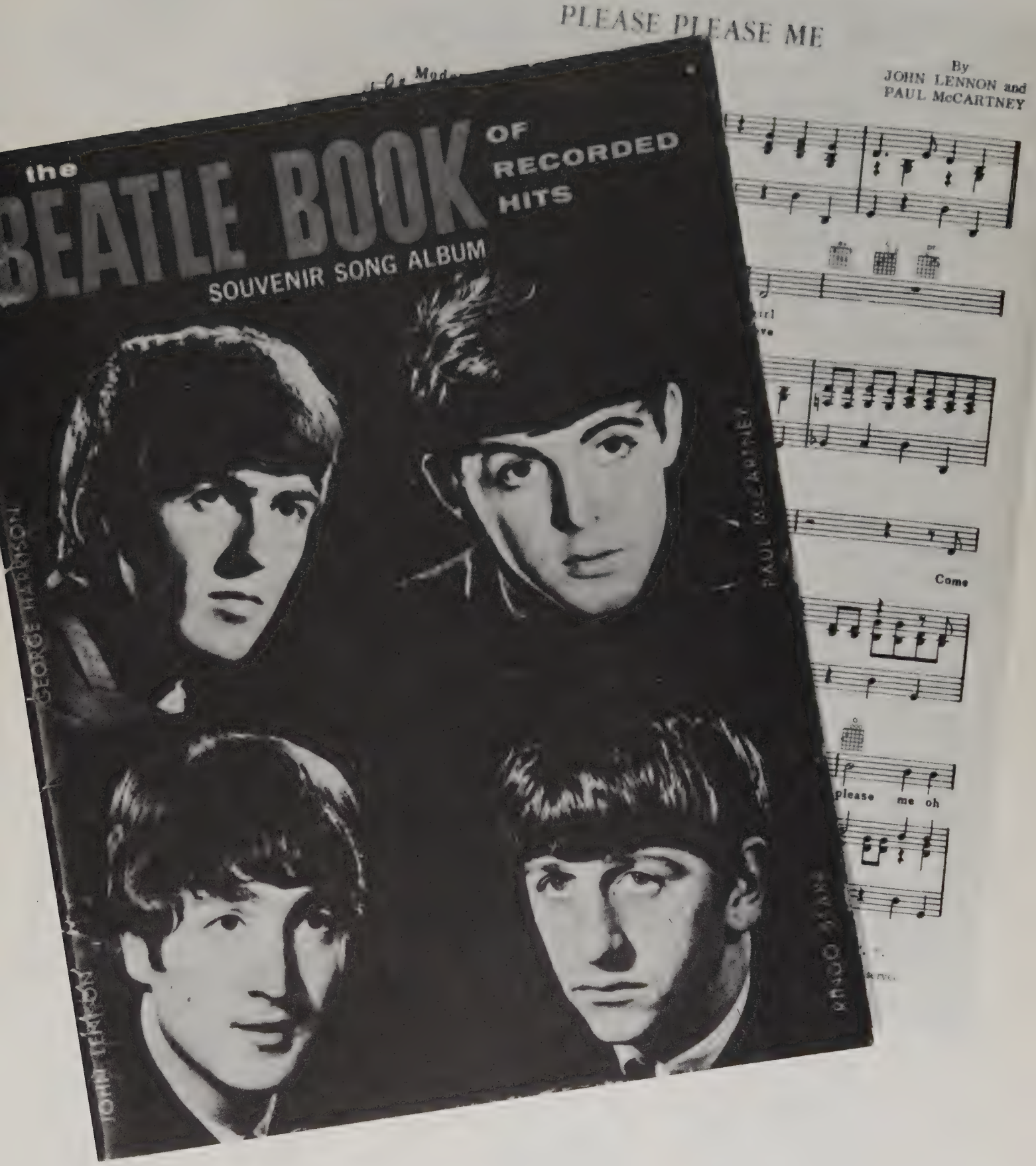
Written by: Chuck Berry
Produced by: George Martin
EP: *UK:* Beatles for Sale, Parlophone GEP 8931, April 1965
Album: *USA:* Beatles '65 Capitol ST 2228 *UK:* Beatles for Sale Parlophone PCS 3062
Released: *USA:* Dec 1964 *UK:* Dec 1964
Gold: *USA:* December 31, 1964
Additional Musicians: John, Paul and George Martin on the same piano

ROLL OVER BEETHOVEN

Written by: Chuck Berry
Single #: *USA:* Capitol Starline 6065
Released: *USA:* Oct 1965
Weeks on chart: *USA:* 4
Produced by: George Martin
EP: *USA:* Four By The Beatles, Capitol EAP 2121, May 1964
Album: *USA:* The Beatles' Second Album Capitol ST 2080 *UK:* With The Beatles Parlophone PCS 3045
Released: *USA:* April 1964 *UK:* Nov 1963
Gold: *USA:* April 13, 1964

RUN FOR YOUR LIFE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Rubber Soul Capitol ST 2442 *UK:* Rubber Soul Parlophone PCS 3075
Released: *USA:* Dec 1965 *UK:* Dec 1965
Gold: *USA:* December 24, 1965
Additional Musicians: Paul & George, Back-up vocals


PLEASE PLEASE ME
By
JOHN LENNON and
PAUL McCARTNEY
the
BEATLE BOOK
OF RECORDED HITS
SOUVENIR SONG ALBUM
GEORGE HARRISON
PAUL McCARTNEY
JOHN LENNON
RINGO STARR
Come
please me oh

Cover versions:
Richard Anthony, The Beatles, Paul Delaney, Pancho Gonzales, The Goodtimes, The Harbor Lites, The Immigrants, Kentucky Express, Lester Lanin, Gary Lewis & The Playboys, The Music Company, The Other Company, The Pair, The Pair Extraordinaire, The Raw Meat, Johnny Rivers, The Rollers, Nancy Sinatra, Sound Alike, Tarney/Spencer Band, The Transatlantics

SHE LOVES YOU

Written by: Lennon/McCartney
Single #: *USA:* Swan 4152
UK: Parlophone R5055
Released: *USA:* Sept 1963 *UK:* Aug 1963
Weeks on chart: *USA:* 15 *UK:* 33
Produced by: George Martin
EP: *UK:* The Beatles' Million Sellers, Parlophone GEP 8946, December 1965
Album: *USA:* The Beatles' Second Album Capitol ST 2080
UK: A Collection of Beatle Oldies, Parlophone PCS 7016
Released: *USA:* April 1964 *UK:* Dec 1966
Gold: *USA:* April 13, 1964

SHE'S A WOMAN

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5327
UK: Parlophone R5200
Released: *USA:* Nov 1964 *UK:* 1964
Awards: *Most performed pop song:* 1964
Weeks on chart: *USA:* 9
Produced by: George Martin
Album: *USA:* Beatles '65 Capitol ST 2228
UK: Beatles Rarities
Released: *USA:* Dec 1964
Gold: *USA:* December 31, 1964
Additional Musicians: Paul, Piano
Cover versions:
Chet Atkins, The Beatles, Jeff Beck, The Big Ben Banjo Band, Cafe Creme, Frank Chacksfield, George Chakiris, The Challengers, Charles River Valley Boys, Sammy Davis & Count Basie, The Decibels, Jose Feliciano, Johnny Hallyday, Noel Harrison, Jimmie Haskell, The Hollyridge Strings, Jalopy Five, Lester Lanin, Charles Lloyd, The Northwest Company, The Power Pack, Arthur Prysock, The Surfaris

SLOW DOWN

Written by: Larry Williams
Single #: *USA:* Capitol 5255
Released: *USA:* Aug 1964
Weeks on chart: *USA:* 7
Produced by: George Martin
EP: *UK:* Long Tall Sally, Parlophone GEP 8913, June 1964
Album: *USA:* Something New Capitol ST 2108
Released: *USA:* July 1964
Gold: *USA:* August 24, 1964
Cover versions:
The Beatles, Shaun Cassidy, Crow, Gerry & The Pacemakers, Brian Hyland, Jam, Alvin Lee, Sandy Nelson, Night Hawks, Hal Serra, Larry Williams

A TASTE OF HONEY

Written by: Rick Marlow-Bobby Scott
Produced by: George Martin
EP: *USA:* The Beatles, Vee Jay VJEP 1-903, March 1964
UK: Twist and Shout, Parlophone GEP 8882, July 1963
Album: *USA:* Introducing The Beatles Vee Jay VJLP 1062
The Early Beatles Capitol ST 2309
UK: Please Please Me Parlophone PCS 3042
Released: *USA:* July 1963
March 1965
UK: March 1963

TELL ME WHAT YOU SEE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Beatles VI Capitol ST 2358
UK: Help! Parlophone PCS 3071
Released: *USA:* June 1965 *UK:* Aug 1965
Gold: *USA:* July 1, 1965
Additional Musicians: Paul, Electric Piano
Cover versions:
The Beatles, George Martin & His Orchestra

TELL ME WHY

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* A Hard Day's Night United Artists Uas 6366
Something New Capitol ST 2108
UK: A Hard Day's Night Parlophone PCS 3058
Released: *USA:* June 1964
July 1964
UK: July 1964
Gold: *USA:* August 24, 1964
Cover versions:
Terry Baxter Orchestra & Chorus, The Beach Boys, The Beatles, The Big Ben Banjo Band, Cafe Creme, Les Lionceaux, George Martin & His Orchestra, Billy Lee Riley

THANK YOU GIRL

Written by: Lennon/McCartney
Single #: *USA:* Vee Jay VJ522
UK: Parlophone R5015
Released: *USA:* March 1963 *UK:* April 1963
Weeks on chart: *USA:* 7
Produced by: George Martin
EP: *UK:* The Beatles' Hits, Parlophone GEP 8880, September 1963
Album: *USA:* The Beatles' Second Album Capitol ST 2080
Released: *USA:* April 1964
Gold: *USA:* April 13, 1964

THERE'S A PLACE

Written by: Lennon/McCartney
Single #: *USA:* Tollie 9001
Released: *USA:* March 1964
Weeks on chart: *USA:* 1
Produced by: George Martin
EP: *UK:* Twist and Shout, Parlophone GEP 8882, July 1963
Album: *UK:* Please Please Me Parlophone PCS 3042
Released: *UK:* March 1963

THINGS WE SAID TODAY

Written by: Lennon/McCartney
Single #: *UK:* Parlophone R5160
Released: *UK:* July 1964
Produced by: George Martin
EP: *UK:* A Hard Day's Night I, Parlophone GEP 8924, Nov 1964
Album: *USA:* Something New Capitol ST 2108
UK: A Hard Day's Night Parlophone PC 3058
Released: *USA:* July 1964 *UK:* July 1964
Gold: *USA:* August 24, 1964
Cover versions:
Chet Atkins, Band of the Irish Guards, Baroque Ensemble, The Beatles, The Big Ben Banjo Band, Sonny Curtis, Jackie DeShannon, The Bob Hammer Band, Woody Herman, The Hollyridge Strings, Meryside Kammermusik, Mary McCaslin, The Johnny Mann Singers, The Nightwalkers, The Pleasure Fair, Sir Walter Raleigh, The Ravens, Joshua Rifkin, Dick Rivers, The Sandpipers, Peter Schickele & Orchestra, The Sentries, Sneakers, String Driven Thing

THINK FOR YOURSELF

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Rubber Soul Capitol ST 2442
UK: Rubber Soul Parlophone PCS 3075
Released: *USA:* Dec 1965 *UK:* Dec 1965
Gold: *USA:* December 24, 1965
Additional Musicians: Paul, Fuzz Bass; George, Tambourine, John & Paul, Back-up vocals
Cover versions:
The Beatles, George Harrison, The Music Company

THIS BOY (RINGO'S THEME)

Written by: Lennon/McCartney
Single #: *UK:* Parlophone R5084
Released: *UK:* Nov 1963
Produced by: George Martin
EP: *USA:* Four By The Beatles, Capitol EAP 2121, May 1964
Album: *USA:* Meet The Beatles! Capitol ST 2047
Released: *USA:* Jan 1964
Gold: *USA:* February 3, 1964
Cover versions:
Jeff Afdem, Jeff Afdem & Spring Flute, Terry Baxter Orchestra & Chorus, The Beatles, The Big Ben Banjo Band, Gilles Brown, Columbia Musical Treasury Orchestra, Sonny Curtis, Max Harris & His Orchestra, Lester Lanin, Bob Leaper, Don Leaper, Robert Lee, Les Lionceaux, Johnny Mann Singers, George Martin & His Orchestra, BillyLee Riley, Bruce Roberts, Keely Smith, The Swinging Blue Jeans, Roger Webb & His Trio, Si Zentner & His Orchestra

TICKET TO RIDE

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5407
UK: Parlophone R5265
Released: *USA:* April 1965 *UK:* April 1965
Awards: *Most performed pop song:* 1965
Weeks on chart: *USA:* 11 *UK:* 12
Produced by: George Martin
Album: *USA:* Help! Capitol SMAS 2386
UK: Help! Parlophone PCS 3071
Released: *USA:* Aug 1965 *UK:* 1965
Gold: *USA:* August 23, 1965
Additional Musicians: Paul, Lead guitar; Paul, Back-up vocals
Arrangements: MB, JB, CH
Cover versions:
The Bantams, Baroque Ensemble, Terry Baxter Orchestra & Chorus, The Beatles, The Beautiful People, Madame Catherine Berberian, The Big Ben Banjo Band, Ambrose Brazelton, Cafe Creme, Tutti Camarata, Glen Campbell, The Carpenters, Frank Chacksfield, The Changing Tyde, Charles River Valley Boys, The Dick Crest Orchestra, English Muffin, The 5th Dimension, GH Presents, Dick Glasser, Francois Glorieux, The Hollyridge Strings, The In Sect, Meryside Kammermusik, Johnny Keating, Lester Lanin, Liverpool 5, George Martin & His Orchestra, Rudy Martin, Mystic Moods, The New Seekers, The Other Company, The Purple Haze, Queen Anne's Lace, Joshua Rifkin, Dick Rivers, The Rollers, Hal Serra, The Shakers, Sound Alikes, Cyril Stapleton Choir & Orchestra, Ron Steele, Billy Strange, Billy Stranson, Sydney Thompson & His Orchestra, Vanilla Fudge, Wee Willie Walker, Mary Wells

TILL THERE WAS YOU

Written by: Meredith Willson
Produced by: George Martin
Album: *USA:* Meet The Beatles! Capitol ST 2047
UK: With the Beatles Parlophone PCS 3045

Released: *USA:* Jan 1964 *UK:* Nov 1963
Gold: *USA:* February 3, 1964
Additional Musicians: Paul, Electric Bass; John & George, Acoustic Guitars; Ringo, Bongos

TWIST AND SHOUT

Written by: Bert Russell-Phil Medley
Single #: *USA:* Tollie 9001
UK: Parlophone R6016
Released: *USA:* March 1964 *UK:* July 1976
Weeks on chart: *USA:* 11
Produced by: George Martin
EP: *UK:* Twist and Shout, Parlophone GEP 8882, July 1963
Album: *USA:* Introducing The Beatles Vee Jay VJLP 1062
The Early Beatles Capitol ST 2309
UK: Please Please Me Parlophone PCS 3042
Released: *USA:* July 1963
March 1965
UK: March 1963
Additional Musicians: Paul & George, Back-up vocals

WAIT

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Rubber Soul Capitol St 2442
UK: Rubber Soul Parlophone PCS 3075
Released: *USA:* Dec 1965 *UK:* Dec 1965
Gold: *USA:* December 24, 1965
Cover versions:
The Beatles, Lester Lanin, The Music Company, Frankie Vaughn

WE CAN WORK IT OUT

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5555
UK: Parlophone R5389
Released: *USA:* Dec 1965 *UK:* Dec 1965
Gold: *USA:* January 6, 1966
Awards: *Most performed pop song:* 1965
Other: 1965, Highest Certified British Sales (Ivor Novello Awards)
Weeks on chart: *USA:* 12 *UK:* 12
Produced by: George Martin
Album: *USA:* "Yesterday"... and Today Capitol ST 2553
UK: A Collection of Beatle Oldies, Parlophone PCS 7016
Released: *USA:* June 1966 *UK:* Dec 1966
Gold: *USA:* July 8, 1966
Additional Musicians: John, Harmonium; John, Back-up vocals
Cover versions:
American Pick Hits Band, Richard Anthony, Astromusical House of Cap., Michael Barnes, Terry Baxter Orchestra & Chorus, The Beatles, The Brothers Four, Maxine Brown, George Burns, Cafe Creme, Petula Clark, J. Lawrence Cook, James Darren, Deep Purple, Dillards, Exile, Family Guitar, The Fantastic Four, Fever Tree, Four Seasons, The Gophers, Dave Hall, Mike Harrison, The Hollyridge Strings, Humble Pie, Jerry Inman, The Jalopy Five, Jamie & The J Silvia Singers, Randy James, Kaseneta Katz Super Cirkus, Kate Kasenete Singing Orchestra, Lester Lanin, Liverpool 5, Johnny Mathis, Peter Matz, Melanie, The MGM Singing Strings, The Naked Truth, Johnny Nash, Orchestra of Capricorn, The Other Company, Pick Hit Artists, The Rollers, Sam & Dave, Joe Scott, Johnny Simon, Valerie Simpson, Sound Alikes, Leslie Uggams, Caterina Valente, Dionne Warwicke, Stevie Wonder, Wild Honey Singers, Stan Worth

WHAT GOES ON

Written by: Lennon/McCartney/Richard Starkey
Single #: *USA:* Capitol 5587
Released: *USA:* Feb 1966
Weeks on chart: *USA:* 2
Produced by: George Martin
Album: *USA:* "Yesterday"... and Today Capitol ST 2553
UK: Rubber Soul Parlophone PCS 3075
Released: *USA:* June 1966 *UK:* Dec 1965
Gold: *USA:* July 8, 1966
Additional Musicians: Paul & John, Back-up vocals
Cover versions:
The Beatles, Charles River Valley Boys, Orphan

WHAT YOU'RE DOING

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Beatles VI Capitol ST 2358
UK: Beatles for Sale Parlophone PCS 3062
Released: *USA:* June 1965 *UK:* Dec 1964
Gold: *USA:* July 1, 1965
Cover versions:
The Beatles, Terri Fisher, Lester Lanin

WHEN I GET HOME

Written by: Lennon/McCartney
Produced by: George Martin
EP: *UK:* A Hard Day's Night, Parlophone GEP 8924, November 1964
Album: *USA:* Something New Capitol ST 2108
UK: A Hard Day's Night Parlophone PCS 3058
Released: *USA:* July 1964 *UK:* July 1964
Gold: *USA:* August 24, 1964
Additional Musicians: Paul & George, Back-up vocals
Cover versions:
The Back Alley, The Beatles, Brotherhood, Bob Hammer, Bob Hammer Band, Lester Lanin, The Rustix, Space

THE WORD

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Rubber Soul Capitol ST 2442
UK: Rubber Soul Parlophone PCS 3075
Released: *USA:* Dec 1965 *UK:* Dec 1965
Gold: *USA:* December 24, 1965
Additional Musicians: Paul, Piano; George Martin, Harmonium
Cover versions:
The Harvey Averne Dozen, The Beatles, The Big Ben Banjo Band, The Carnival, Jackie & Roy, Lester Lanin, Gary McFarland, The Music Company, Don Sebesky & Jazz Rock S, Gabor Szabo

WORDS OF LOVE

Written by: Buddy Holly
Produced by: George Martin
EP: *UK:* Beatles for Sale II, Parlophone GEP 8938, June 1965
Album: *USA:* Beatles VI Capitol ST 2358
UK: Beatles for Sale Parlophone PCS 3062
Released: *USA:* June 1965 *UK:* Dec 1964
Gold: *USA:* July 1, 1965
Additional Musicians: Ringo, Packing Case

YES IT IS

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5407
UK: Parlophone R5265
Released: *USA:* April 1965 *UK:* April 1965
Weeks on chart: *USA:* 4
Produced by: George Martin
Album: *USA:* Beatles VI Capitol ST 2358
Released: *USA:* June 1965
Gold: *USA:* July 1, 1965
Cover versions:
The Beatles, Charles River Valley Boys, The In Sect

YESTERDAY

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5498
UK: Parlophone R6013
Released: *USA:* Sept 1965 *UK:* Feb 1976
Gold: *USA:* October 20, 1965
Awards: *Million performance song:* March 1968
Most performed pop song: 1965, 1966, 1968, 1969, 1970, 1971, 1972, 1973
Other: Outstanding Song of 1965, U.K. (Ivor Novello Awards)
Weeks on chart: *USA:* 11 *UK:* 7
Produced by: George Martin
EP: *UK:* Yesterday, Parlophone GEP 8948, March 1966
Album: *USA:* "Yesterday"... and Today Capitol ST 2553
UK: Help! Parlophone PCS 3071
Released: *USA:* June 1966 *UK:* Aug 1965
Gold: *USA:* July 8, 1966
Additional Musicians: Paul, Acoustic Guitar; String Quartet. John, George and Ringo did not participate.
Arrangements: MB, JB, CB, OR, CH
Cover versions:
Ronnie Aldrich, The All Star Pop Orchestra, Bob Allen, Robert Allen, Amanda Ambrose, American Pick Hit Singers, Ed Ames, Nancy Ames, Vicki Anderson, Ray Anthony, P.P. Arnold, Asbda Conv Tattan High School, Chet Atkins, Hughes Aufray, Leon Austin, Sil Austin, Ena Baga, Band of the Irish Guards, Bar-Kays, Count Basie, Terry Baxter Orchestra & Chorus, Roger Bean & His Orchestra, Beatlemania, The Beatles, Beau Brummels, Beau Brummels 66, Yves Beausoleil, Jim Benzmiller, Madame Catherine Berberian, Harold Betters, Leon Bibb, The Big Ben Banjo Band, Cilla Black, Howard Blake & His Combo, Blues Magoos, Willie Bobo, Maurice Boivin, Luiz Bonfa, Pat Boone, Harry Boz, Bravada Brass, The Brazilian Echoes, The Brothers Four, James Brown, Jim Ed Brown, Puncho Brown, Ruth Brown, The Brian Browne Trio, Miss Bruce, Tony Bruno, Anita Bryant, Browing Bryant, Ray Bryant, Bunky Green, Wilma Burgess, Ann Burton, Paul Buskirk, Jerry Butler, Charlie Byrd, John Cacavas Orchestra, Cafe Creme, Al Caiola, Molly Camp, Ace Cannon, Thumbs Carllile, The Carmel Strings, Carstairs, Lee Castle & Jimmy Dorsey, Carmen Cavallaro Camp, Frank Chacksfield, David Chambeau Orchestra, Ray Charles Singers, Don Cherry, The Chords, Arnie Chycosky, John Coates Jr., Jack Cockerly, Nat King Cole, Columbia Musical Treasury, Mt. Combo, Perry Como, Ray Conniff, Lawrence Cook, Cesar Cost Y Orq de Gust, Floyd Cramer, Crazy Otto, Jack Crossan, Xavier Cugat & His Orchestra, Current Event, Vic Dana, David & Jonathan, Mel Davis, Little Jimmy Dempsey, The Destitutes, The Dillards, Dino, Desi & Billy, Francois Dompierre, Doodletown Pipers, Val Doonican, Steve Douglas, Dr. John, Lee Dresser, Roy Drusky, John Duffy, Patty Duke, Ron Eliran, Ray Ellis, Enchanted Organ Plays, David Essex, Eyes of Blue, Percy Faith, Marianne Faithful, Robert Farnon & Tony Coe, Jose Feliciano, Marcello Ferial, Ferrante & Teicher, George Feyer, Arthur Fiedler & Boston Pops, Jerry Fielding, Horst & Fischer Werner Mull, Eddie Fisher, Buddy Fite, Ella Fitzgerald, Shelby Flint, Tennessee Ernie Ford, Pete Fountain, Four King Sisters, The 4 Renegades, Sergio Franchi, Connie

Francis, Friends of the Family, Julian Gallo & Carol Cole, June Gardner, Erroll Garner, Glen Garrison, John Gary, Marvin Gaye, Jackie Gleason, Francois Glorieux, The Gnats, Marty Gold Orchestra, The Golden Strings, Bobby Goldsboro, Benny Goodman, The Gophers, Harry Goz, Earl Grant, Max Greger, Roosevelt Grier, The Groovers, Dick Grove & His Orchestra, Vince Guaraldi, Johnny Guarnieri, Mrs. G F Hanna, Jack Hansen & His Orchestra, The Hawaiian Surfers, Leon Haywood, Tom Hazelton & Gene Cisze, Head Shop, The Hesitations, Lucien Hetu, Monk Higgins, Hines, Hines & Dad, Al Hirt, Don Ho & The Aliis, The Hollyridge Strings, Hollywood Brass, George Holmes, The Horsehairs, Frank Hubell & Stompers, Craig Hundley Trio, Stan Hunter & Sonny Fortune, Dick Hyman, Impressions, Jerry Inman, Burl Ives, Jackie & Ron, Jackie & Roy, Willie Jackson, Jalopy Five, Jamaican All Stars, Jamie & J Silvia, Jan & Dean, Horst Jankowski, Fran Jeffries, Dick Jensen, The Alex Johns Trio, Jack Jones, Linda Jones, Tom Jones, Katz Kasenetz Singing Orchestral, Alan Keaton, Bill Kenny, Stan Kenton, Barney Kessel, The Kimberlys, The King Family, Wayne King & His Orchestra, Rudi Knabl, Hildegard Knef, Gladys Knight & The Pips, Andre Kostelanetz, Patti Labelle, Patti Labelle & The Bluebelles, Pierre Lalonde, Hoagy Lands, Lester Lanin, Timothy Laskey, James Last, Latin Dimension, Brenda Lee, Michelle Lee, Raymond Lefevre Orchestra, Michel Legrand, Les Strand, The Lettermen, Barbara Lewis, The Jerry Lewis Singers, Leroy Lewis, Liberace, Carlos Lico, Mark Lindsay, Liverpool 5, David Lloyd & Orchestra, Guy Lombardo, London Philharmonic Orchestra, London Sound 70 Orchestra, Longines Symphonette, Trini Lopez, Los Indios Tabajaras, Los Mustang, Michel Louvain, Norman Luboff Choir, Pat Lundy, Arthur Lyman, Ed Lyman, Gloria Lynne, David McCallum, Les McCann Ltd., Dick McClish Quintet, Gordon Macrae, Barry McGuire, Kenneth McKellar, Dave McKenna, Ellix McLintock, Father Colmba McManus, Magne Tronics Combo, Henry Mancini, Herbie Mann, Johnny Mann Singers, Mantovani & (Mantovani Society), Mariachi Mexico 70, Jeffrey & Ronald Marlowe, Dewey Martin & Medicine Band, Ray Martin & Orchestra, Al Martino, Maryvale High School Chorus, Johnny Mathis, Peter Matz, Curtis Mayfield, Bill Medley, George Merdichian, Tony Mergel, Buddy Merrill, The Merrymen, Midnight String Quartet, Molly Camp, Moments, Matt Monro, Monterey String Ensemble, Chris Montez, Wes Montgomery, Jane Morgan, Lee Morgan, Tony Mottola, Mountain Dew Brass, Werner Muller Un Sein Or, Mat Munro, Jerry Murad's Harmonicats, Music City Orchestra, George Nardello, Nashville Country Strings, Jack Nathan & His Orchestra, Oliver Nelson, Willie Nelson, Peter Nero, The New Classic Singers, The Newcomers, The New Dance Band, David Newman, Wayne Newton, The Nova Baroque Ensemble, The Now Generation, Anita O'Day, 101 Strings & Joe Adams, The Orchestra of Pisces, Tony Osborne Orchestra, The Other Company, Crazy Otto, Marty Paich, Paris Sisters, Freda Payne, Pedal Steel Guitar, Steve Perry, Oscar Peterson, Philadelphia Orchestra, Pic & Bill, Frank Pourcell & Orchestra, Patty Pravo, Elvis Presley, Ray Price, Arthur Prysock, Pucho, G. Puente & C. Atkins, Tito Puente La Lupe, The Quartette Tres Bien, Susan Rafey, The Rainy Day Orchestra, The Rainy Day Singers, Don Randi Trio, Boots Randolph, Sue Raney, Lou Rawls, Raymond & Eddie, Otis Redding, Jimmy Reesor, Herbert Rehbein, The Relations, Diane Renay, Ben Richardello & Orchestra, Ron Richardello & Orchestra, Nelson Riddle, Marty Robbins, Smokey Robinson & The Miracles, Ralph Robles, Jen Rogers, The Rollers, The Romantic Strings, Charles Ross Reggae Combo, Diana Ross & The Supremes, Nini Rossi, Andy Russell, Ginette Sage, The Sandpipers, The Scarborough Strings, Peter Schofield & Canadia, Scots Guard on Tour, Bruce Scott, The Seekers, Jeannie Seely, The Senate, Pierre Senecal, Bud Shank, Roland Shaw Orchestra & Chorus, George Shearing, Don Shirley Trio, Bunny Sigler, The Silkie, Sylvia Sims, Frank Sinatra, Singers Unlimited, Jimmy Smith, Johnny Smith, Kate Smith, The Smothers Brothers, Sound Alike, The Sounds of Tiajuana, Billie Jo Spears, Spirit, Cyril Stapleton & Orchestra, Starlight Woodwinds, Stone Mountain Boys, Enso Stuarti, The Ed Sullivan Singers, Supremes, Bob Swanson & Company, Karl Swoboda, Sylvers II, Gabor Szabo, The Templeton Twins, The Tempations, the Keith Textor Singers, Carla Thomas, George Thomas Quartet 67, Threads of Glory, Ozzie Torrens, The Toys, Treble Teens Choir, Georges et Rod Tremblay, Jerry Tuttle, Jerry Vale, George Van Eps, Theo Vaness, Sarah Vaughn, Tom Vaughn, The Ventures, Jackie Vernon, The Versatile Impressions, The Village Stompers, The Waikikis, Timothy Walker, Dionne Warwick, Weli Community Chorus, Lawrence Welk, Marcy Wells, Dick Wellstood, Jimmy Wilkerson, Allen Williams, Andy Williams, Roger Williams, Chris Williamson, Gerald Wilson Orchestra, Nancy Wilson, Kai Winding, Hugo Winterhalter, The Womenfolk, The Woodstock Singers, Stan Worth, J.J. Worthington, Klaus Wunderlich, Tammy Wynette, Barry Young, The Young Gyants, Young Holt Trio, Zacharias-Provocative Strings

YOU CAN'T DO THAT

Written by:	Lennon/McCartney
Single #:	*USA:* Capitol 5150 *UK:* Parlophone R5114
Released:	*USA:* March 1964 *UK:* March 1964
Weeks on chart:	*USA:* 4
Produced by:	George Martin
Album:	*USA:* The Beatles' Second Album Capitol ST 2080 *UK:* A Hard Day's Night Parlophone PCS 3058
Released:	*USA:* April 1964 *UK:* July 1964
Gold:	*USA:* April 13, 1964
Additional Musicians:	George, 12-String Guitar

Cover versions:
The Beatles, The Big Ben Banjo Band, Tony Bruno, Ian Gomm, Johnny & The Hurricanes, Kurt & Noah, Lester Lanin, New Adventures, Nilsson, The Rollers, Sound Alikes, The Standells

YOU LIKE ME TOO MUCH

Written by:	George Harrison
Produced by:	George Martin
EP:	*UK:* Yesterday, Parlophone GEP 8948, March 1966
Album:	*USA:* Beatles VI Capitol ST 2358 *UK:* Help! Parlophone PCS 3071
Released:	*USA:* June 1965 *UK:* Aug 1965
Gold:	*USA:* July 1, 1965
Additional Musicians:	John, Electric Piano; Paul and George Martin, Steinway Piano

Cover versions:
The Beatles, The Challengers, The Waikikis

YOU REALLY GOT A HOLD ON ME

Written by:	William "Smokey" Robinson
Produced by:	George Martin
Album:	*USA:* The Beatles Second Album Capitol ST 2080
Released:	*USA:* April 1964
Gold:	*USA:* April 13, 1964
Additional Musicians:	George Martin, Piano

YOU WON'T SEE ME

Written by:	Lennon/McCartney
Produced by:	George Martin
EP:	*UK:* Nowhere Man, Parlophone GEP 8952, July 1966
Album:	*USA:* Rubber Soul Capitol ST 2442 *UK:* Rubber Soul Parlophone PCS 3075
Released:	*USA:* Dec 1965 *UK:* Dec 1965
Gold:	*USA:* December 24, 1965
Additional Musicians:	Paul, Piano; Mal Evans, Hammond Organ

Cover versions:
American Pick Hit Artists, Atlanta Connection, The Beatles, Ben Benay, Harvey Brooks, Cafe Creme, The Godz, Andrea Hansen, Ramona Hutton, Anne Murray, The Music Company, The Oxfords, Pick Hit Artists, Ernie Ranglin, The Realistics, Richard Ruskin, Sound Alikes, Gabor Szabo, The Tom Fools, Ian Whitcomb & Somebody's

YOU'RE GOING TO LOSE THAT GIRL

Written by:	Lennon/McCartney
Produced by:	George Martin
Album:	*USA:* Help! Capitol SMAS 2386 *UK:* Help! Parlophone PCS 3071
Released:	*USA:* Aug 1965 *UK:* Aug 1965
Gold:	*USA:* August 23, 1965

Cover versions:
Baroque Ensemble, Terry Baxter Orchestra & Chorus, The Beatles, Cafe Creme, The Cryan Shames, The Escorts, Five Band Electrical Band, The Green Giants, Meryside Kammermusik, George Martin & His Orchestra, Joshua Rifkin, The Villagers

YOU'VE GOT TO HIDE YOUR LOVE AWAY

Written by:	Lennon/McCartney
Produced by:	George Martin
Album:	*USA:* Help! Capitol SMAS 2386 *UK:* Help! Parlophone PCS 3071
Released:	*USA:* Aug 1965 *UK:* Aug 1965
Gold:	*USA:* August 23, 1965
Additional Musicians:	Flute playing

Cover versions:
Baroque Ensemble, Terry Baxter Orchestra & Chorus, The Beach Boys, The Beatles, Beau Brummels, Beau Brummels 66, Ben Benay, Madame Catherine Berberian, Floyd Cramer, Dino, Desi & Billy, Percy Faith, Percy Faith & His Orchestra, The Gants, Francois Glorieux, The Gophers, The Hollyridge Strings, Jan & Dean, Waylon Jennings & Waylors, Meryside Kammermusik, Lester Lanin, Les Excentriques, Gary Lewis & The Playboys, Roger Lorendo, Barry McGuire, Magne Tronics Combo, George Martin & His Orchestra, Eddy Mitchell, Pozo Seco Singer, Joshua Rifkin, Tim Rose, Silkie, Sound Alike, The Spokesman, Sweet Smoke

A Music Publisher's Perspective

It seems paradoxical for me to be writing my comments on this publication, THE COMPLEAT BEATLES. Back in 1962 and '63, when the Beatles first achieved notoriety, I can recall my aversion to this new, faddish group performing, what I considered at that time, such non-entities as "I Want To Hold Your Hand," "She Loves You, Yeh, Yeh, Yeh" and "Love Me Do."

Having graduated from a well-known music conservatory in 1955, and having spent my teen-age and young adult life in awe of the big bands, I saw this quartet as nothing more than another addition to the parade of talentless fly-by-night groups playing the fledgling rock and roll music sweeping the country. I was sure that within six months the Beatles would be just another memory whose name would be tucked away by trivia collectors. I, like many others, was also sure that the pop music world would come to its senses and return to the crafted ballads which had long been the mark of the U.S. music scene which dominated the World markets. Four weird-haired kids from England trying to sound like the Everly Brothers with the likes of "Love, love me do. You know I love you..."—no way!

What I and so many others in the pop music scene failed to grasp was the introduction of a major change in the recording and music industry throughout the world led by this new "self-contained" group. From the early days of Tin Pan Alley, i.e. the late 1890's until the 1950's, the songwriter was not the artist. He created alone or as part of a songwriting team, presented his music to the music publisher who then, by use of his wits, influence and contacts, "pitched" this new material to the established big bands. The Beatles, in effect, were returning to the tradition of the troubadors. As history will prove they were the beacons in the pop-rock artist-writer movement which now dominates the music scene.

I assumed that it wouldn't be long before we'd be back to quality songs sung by Frank, Nat, Sarah, Ella and Peggy. Some of the greats who launched what music publishers refer to as "*copyrights*" (a song with the ability to generate revenues from many sources for a long time). After all, what else had the Beatles recorded?—"Long, Tall Sally," "Hey, Hey, Hey, Hey," "Dizzy Miss Lizzy"—nothing but what was referred to as "race music" in the U.S. None of this material could be considered to be a worthwhile copyright from a publisher's point of view. Years later, stories of fortunes missed by music publishers who turned down Beatles publishing rights would unfold.

It was almost solely though the dogged persistence of manager Brian Epstein and his ally George Martin that the group's material was eventually published by Dick James, a former band vocalist who was launching his own music publishing operation at that time. The company that was formed as the original publisher was Northern Songs Ltd.. James, in turn, found it difficult to find publishers in the U.S. interested enough to advance monies against future royalties that might be earned in the United States. As a result, prior to the Ed Sullivan launching of the Beatles, as you will note in this edition, there was a variety of U.S. publishers—MCA, Metric, Gil and Beechwood. James eventually set up his own company in association with the Beatles in the U.S., Maclen Music, Inc. administered by attorney Walter Hofer's Copyright Service Bureau, which acted upon any matters dealing with the Beatles publishing.

With the historical (and hysterical) first U.S. appearance on the Ed Sullivan Show in February 1964, the Beatles meteoric rise began. After this event, even the most conservative music business executive, including myself, had to stop and reconsider. Though the mounting popularity had to be acknowledged, few music men were impressed with the songs themselves. What I and the majority of my colleagues could not envision was to be the maturation and quality of the Lennon-McCartney original material that was about to be thrust upon us, the unsuspecting skeptics. With the release of the *Rubber Soul* album, there no longer could be any question that this songwriting team was capable of producing the "copyright" and were doing so with regularity. "Norwegian Wood" was uncontested innovation in form, meter, style and lyrics. "Michelle" expressed the traditional pangs of love in a modal form which created a "hook" in its first six bars. You could imagine "cover" recordings (additional recordings other than the original) at the first listening. "In My Life" represented to many the ultimate message of mature, romantic love.

1965 brought the release of perhaps the most widely recorded work produced by the Beatles, the incomparable "Yesterday". In any discussion of music publishing this song is considered by many as one of the most valuable copyrights in the world amassing, at last count, in excess of 2,000 "cover" versions.

The stream of melodic-lyric jewels continued with the release of the *Revolver* album, including such classics as "Eleanor Rigby," "Here, There and Everywhere," "For No One," "Got To Get You Into My Life" and "Yellow Submarine", any one of which a publisher would be happy to build a catalog around.

Samuel S. Trust and Lord Lew Grade

During this growth and evolution period and until the end of 1969 the publishing rights continued to be administered in the U.S. and Canada by Hofer's Copyright Service Bureau and later by attorney Bob Casper. A major event occurred in 1969 which, though it had little effect on the evolving image of the Beatles themselves, had a profound influence on the copyrights. Sir Lew Grade, (now Lord Grade) head of the British entertainment conglomerate known at that time as ATV (Associated Television) and now as ACC, having made an unsuccessful bid for the Chappell Music catalog, sought an alternative in order to diversify his expanding entertainment empire. Working with his assistant, Jack Gill, ATV began acquiring shares in Northern Songs which Dick James had brought "public" on the London Exchange in order to maximize the Beatles' income by capitalizing on the glamour aspect of this issue.

Eventually, after a number of history-making stock acquisition maneuvers competing with Allan Klein and Lee Eastman, both of whom were also intent on gaining control of Northern Songs, ATV emerged as majority stockholder and rapidly acquired the remaining shares. With this catalog as a base, ATV Music Limited was established in London. However, since there was no Grade-owned publishing entity in the U.S., a joint venture was entered into between pop music entrepreneur Don Kirshner and ATV for a period which lasted only two years. The company was known during that time as ATV-Kirshner.

With the transfer of stewardship from Hofer to Casper to Kirshner, continuity and care in the supervision of this major asset obviously suffered. As a consequence, ATV decided to open its own company in 1973, i.e. ATV Music Corp. which, since that time, has controlled the Maclen catalog in the U.S.. There was, perhaps, some justification for merely having the Northern catalog "administered" since very little effort was needed to exploit the material. It was, in fact, a catalog of ready-made hits by the most popular recording group in the world at that time. The demand for sheet music and print of any kind was automatic and the public was serviced hurriedly and perhaps without proper concern for the artistic integrity of the arrangements. With the total reorganization of the Maclen catalog in the middle 1970's together with the fact that the group was permanently disbanded, an effort was made to service all areas of the print and educational fields with high quality arrangements. These arrangements were readily gathered up by the public, proving the acceptance of the Beatles material in all choral and instrumental configurations. Perhaps the highest form of compliment paid to these writers was the premiere of *The Well Tempered Lennon-McCartney* by the Chicago Symphony arranged by Tom Sivak, an instructor at the University of Northern Illinois, and performed in the Spring of 1980. It also became increasingly clear, during that period, that a definitive publication of piano/vocal arrangements was needed for these now legendary copyrights.

An examination was made as to the best arrangements available. The conclusion was obvious. Milt Okun, long time producer and arranger, had published the best collection from a musician's point of view with his edition of *Great Songs of Lennon & McCartney*. It was because of that publication as well as his intimate knowledge of virtually every Beatles song that he was approached to edit what we all planned to be the definitive Beatles publication. These two volumes are the result of that long term plan.

In every case, Okun has adhered to the original key so that the songs can be performed along with the recording. These two volumes contain virtually every song recorded by the Beatles with the exception of the Hamburg tapes. Inasmuch as these tapes were not originally intended for commercial distribution they were excluded from this set. In addition, we have put in two songs not recorded by the Beatles but solely by John Lennon, since we have received so many requests for them. They are "Imagine" and "Give Peace A Chance" which, in the opinion of this publisher, are most representative of John, to whom this publication is dedicated.

—Samuel S. Trust

The Arrangements:

The 211 arrangements included in these two volumes represent the whole dazzling kaleidoscope of song recorded by the Beatles between 1962 and 1970, composed largely by the song-writing team of John Lennon and Paul McCartney, but including also the songs composed by George Harrison, Ringo Starr, and other earlier writers chosen for performance on record by the Beatles, such as Chuck Berry and Little Richard.

Beatles music was created in large part by composers who had no formal musical training, and could neither write nor read music. *The Compleat Beatles* represents an enormous effort of time and care—two years of careful listening to the albums, and transcribing, and listening again—in order to make Beatles music accessible to a wide variety of performers, both skilled and unskilled, in arrangements that are as faithful as possible to the intentions of the original composers. Particular care has been given to the features that make Beatles music so special, such as the imaginative bass lines, the very original harmonic patterns, the often stunningly inventive and beautiful lyrics, and the delightful unexpectedness of directionality in the melodies that is so reminiscent of Mozart.

The arrangements are keyed to the Beatles recordings so that performers can play along and learn from the composers, and they are designed for easy performance by voice, guitar, piano or organ. The music has been compressed to two staves instead of the usual three, the upper staff for voice and righthand piano, the lower staff for left-hand piano or organ pedal notes. No attempt has been made to reproduce the more unusual effects the Beatles produced in the studio. This is not to suggest that one shouldn't try for unusual effects. Certainly the spirit of Beatles music is creativity and innovation. But the arrangements have been kept as simple as possible, for the sake of accessibility and accuracy. On this solid base, all sorts of imaginative variations may emerge.

—Milton Okun

To (Be)atles Or Not To (Be)atles

And after that what changes what changes after that, after that what changes and what changes after that and after that and what changes and after that and what changes after that.

—Gertrude Stein
Composition as Explanation

There is no precedent in the history of popular music for the dazzling variety, versatility, innovation and relentless genius of the music composed and recorded by the Beatles, between 1962 and 1970. And we have to go back to Elizabethan England to find an adequate analogy to the profound, mysterious interpenetration of artistic genius and cultural milieu that illuminates the relationship of Beatles music to its era. While not even William Shakespeare's plays hit the streets with the phenomenal impact of a new Beatles album, the parallels between the two (or the one and the four) are engaging.

Both Shakespeare and the Beatles were the subjects of rumors, hoaxes and mad speculations centering around who really wrote their works, because some people just couldn't believe in the genius of either. The Shakespeare hoaxes and speculations are notorious. And the Beatles gags are equally ludicrous. Someone had it that a little old man in a basement wrote all the Beatles' material. Better to have speculated, in view of the variety of Beatles music, that 200 little old men in basements did it. Another had it that the Russians devised Beatles rhythms to tear American young people in two and start the revolution. The Russians are clever devils, all right, but their minds just don't run to the likes of "She's A Woman" or "Day Tripper." Only we could tear ourselves up that good. And as for McCartney having been replaced by an android, take a listen to the "Golden Slumbers" sequence on the *Abbey Road* album, and ask yourself if any android you know can sing like that?

Anyway, the silly-rumors-parallel flows from another: neither Shakespeare nor the Beatles had classical training in their particular fields. This makes them suspicious characters. Shakespeare never went to college. Of the Beatles, only George Harrison had a little formal music training. Paul McCartney once explained the Lennon-McCartney song-writing collaboration like this: "Neither of us can read or write music. John will whistle at me. And I'll whistle back at him." When they started using trumpets, violins, French horns, full orchestras, and other things fancier than two guitars, a bass and drums, George Martin functioned as a friendly negotiator between the Beatles' busy brains and the strings quartets and so on. He recorded their first single, "Love Me Do/P.S. I Love You", making an exception for the Beatles by allowing them to record their own compositions. As the Beatles musical ambitions and complexity grew, Martin's function as producer, his musical knowledge, and his flexibility became increasingly important. The Beatles sometimes disorderly methods, and wildly inventive genius, found in Martin both a steadying influence and sympathetic bemused cooperation. But he did not write Beatles music.

Both Shakespeare and the Beatles started off in a youngster's genre—passionate poetry of love and sex—and leapt effortlessly into the full human comedy, as understood in their respective eras. Both Shakespeare and the Beatles worked in media that required constant and intricate cooperation with other people. Both were part of a company. And both had about them a certain amount of social and sexual androgyny that yielded inspired posturings as well as deep and wide emotional range.

Both Shakespeare and the Beatles were absorbent geniuses, taking in and utilizing whatever was in the air, and in both cases, the air was vibrant with rich, new, colorful language, new ideas that pointed to the human being as "the grace of form", new influences of all sorts and a ferment of activity in all the arts, society, politics and the world. Finally, and very importantly, both Shakespeare and the Beatles took a raw art form not too well regarded by classicists and the high-fallutin', and turned low-level comedy and Spanish tragedies, in the case of Shakespeare, into the finest literature ever written; while the Beatles turned rock and roll, and popular music in general, into the finest of arts, breaking all the rules they didn't know, and some they did; and bringing to popular song both rich musical variety, thematic seriousness and compassion, and acute observation of the human mystery.

As the Theater was held in contempt by some people in the Sixteenth century, so rock and roll has taken its knocks in the Twentieth. Shakespeare and the Beatles changed all that, proving that artistic genius can, and often does, arise in the most unlikely places, transforming whatever it finds there into something for all time.

Well you can celebrate anything you want...
Yes you can penetrate any place you go.

The Beatles both reflected and created their era. And while it is impossible to know if Beatles music will weather 400 years of changing tastes and opinions, it is a good guess that the computer chips inside the starships of the future will hold not only *Hamlet* and Beethoven's Fifth Symphony, but also—well—which Beatles album would *you* most like to have with you on a starship?

All Together Now

The Beatles re-surfaced the mirror in which we see ourselves. We changed almost overnight from a society of lone cowboys into a society of communities. *All together now/Altogether-now/All Together now/Altogether-now,* sang the Beatles. To be together as a group, each contributing something to the artistic creation, was better than to be alone—much better. In fact, to be lonely seemed, to the generation of be-in's, sit-in's, love-in's, marches and happenings, an especially appalling fate.

All the lonely people/where do *they all come from?* sang the Beatles in "Eleanor Rigby". The high jump note for "do", copied exactly into the music from the spoken language, reflects a collective raised Beatle eyebrow, looking with compassion and sensitivity out from their warm friendly group to the lonely others. The song opens with a collective sigh, *A-a-a-ah, look at all the lonely people.* On the Beatles recording, the "n" of "lonely" is so lightly touched that it dissolves into "lovely". Since the Beatles, during this middle period, generally practiced meticulous enunciation of their words, one can construe this rare slur as meaningful—all the lovely, lonely people. The submerged passion reminds one of Puccini.

The song moves out of pathos by focussing our attention on beautifully drawn portraits of two specific characters—Eleanor Rigby and Father MacKenzie. In a melody remarkable for being composed of only two chords, the tonic E minor and VI major C, with no subdominant or dominant chords and no real cadence, a story is created by the juxtaposition of character description in the lyrics. And the lyrics are studded with gems such as the brilliant, *Waits at the window/wearing the face that she keeps in a jar by the door.* Who hasn't heard somebody's mother say, "I'm going to put on my face," meaning make-up? Whoever thought that she might literally be doing that, that she has no face but for the paint she puts on? "Let her paint an inch thick," says Hamlet, as he is looking at his old friend's skull in a graveyard, "To this Favor she must come." And finally, whoever thought a young rock and roll group would point this out, or choose to illuminate the tragic fates of an old maid and a failure of a priest, with *No one was saved?*

It was not all that surprising when an individual poet, such as Bob Dylan, got up and sang about the strange characters he knew or imagined ("Mr. Jones" et al). This is to be expected of a poet, once you accept a popular musician as a poet—an idea Dylan did something to further. But a group poet? A rock group that could act as one poet? A composing team that fed each other words, or lines, or bars of music, or half-completed songs, and came out with such works of genius as "Penny Lane" and "A Day In The Life"? And furthermore, a collaborative effort on material not only dealing with characters and events imagined in the third person, but a collaborative effort on material dealing directly with first person singular emotion, event, state of mind, love life and love loss?

Well, this is exactly what the Beatles appeared to do. They presented their private emotional experience as group material. And this had simply never been done before. John Lennon and Paul McCartney, who composed most of the Beatles songs, signed all their work Lennon-McCartney, and that double signature represents an interaction (with each other, and with the other Beatles) far more complex than the linked names of most other composing teams. Their lists of who did what—which they tried to sort out long after the Beatles disbanded—are riddled with such phrases as, "He wrote the middle eighth," or "I supplied the line ...", or "I had the basic theme, but he helped me with the lyric." They certainly did compose separately at times, and developed distinguishable styles for certain genres. But for most of the Beatles career together, they were constantly tinkering with each other's work, or simply co-writing, sometimes writing every other phrase of a song.

For a time, the Beatles perceived themselves as one mind, or four parts of the same person. And, of equal importance, the Beatles were perceived by their audience this way, as: fire, air, water and earth; or mind, heart, soul and body; or lyric, melody, chord and beat; John, Paul, George and Ringo—one self-reflecting soul. As they put this new mirror up to us, we saw ourselves collectively for a while, or at least as collective members of Sgt. Pepper's *lovely audience.*

The Beatles did not effect this social transformation by themselves, but they certainly became its generally accepted apotheosis. Their influence in the music world was equally profound and definitive. They took rock music right to the outer limit of achievement, then went on to create a new music all their own. They changed the face of popular music completely, and reset all the precedents for just about everything in recording history and in entertainment. Their influence on society and on entertainment was paralleled by the exhilarating inventiveness of Beatles music itself.

They tore up all the rule books for songwriting, establishing, for instance, that you can change meter effortlessly in almost every bar of a song ("All You Need Is Love"—4/4 to 3/4 or 3/4 to 4/4), or that you can change bar patterns in the middle of a song and get away with it ("Day Tripper") without tripping over your feet, or losing your audience. They established that you can vary bar patterns (from the normal 32) in popular song, that you can spin a very witty yarn ("Drive My Car"), that you can create drama and first person narration in song ("Paperback Writer"), write a soap opera ("She's Leaving Home"), conduct a three-ring circus (*Sgt. Pepper's Lonely Hearts Club Band*), a tragic mini rock-opera (*Abbey Road*), make love in song ("I Want You [She's So Heavy]"; "Helter Skelter"), and do all of these things and many more with a whole new repertoire (for pop and rock) of chords, structures and instruments, including sitar, anvil, washtub, paper and comb, bubbles, and the recording machines themselves.

Their songs chronicled not only their good and bad emotional experiences ("She Loves You", "Good Day Sunshine"; "I'm A Loser", "I'm Down"), their experiences and fantasies as a group ("Yellow Submarine", "With A Little Help From My Friends"), their dizzying rise to fame and fortune ("Can't Buy Me Love", "Baby, You're A Rich Man", "Taxman"), but also the Beatles reflected the "tuned-in, turned-on" experiences of the whole '60's generation—and sometimes took the brunt of generational conflict. The BBC saw fit to ban the Beatles masterpiece, "A Day In The Life" for its line, "I'd love to turn you on." Most listeners, however, accepted the line, and admired the music, as a paradigmatic expression of their own desires.

The Beatles were very privileged artists, indeed. Their works appeared on some 545 million albums and singles throughout the world. Their creations dominated the radios and stereos of the world for seven solid gold years. Their records were anticipated and received with great joy by an audience of millions who instantly incorporated new Beatles creations into their lives. Many peoples' most vivid remembrances of the 1960's are laced with Beatles tunes.

This love-in began in a world that had grown rather suddenly cold. Into the post-Camelot malaise created by President John Kennedy's assassination in 1963, the Beatles poured their heartfelt "I Want To Hold Your Hand", breaking upon the world scene (in early 1964) like a refreshing and renewing ocean wave. They brought joy, wit, exuberance and optimism, not to mention great new rock and roll. When they belted out that first world-wide hit, the rock-out energy of the octave jump to the word "hand" told everybody with ears that although this gentlemanly request was tender and rather modest, the proposed touch would fire the whole being. The emotional level of the whole society went up an octave. The pure, high ecstasy of "hand" was kept on earth at the same time by the beat underneath "hand" coming straight from sexually and culturally rebellious rock and roll. The Beatles brought cool and wit, hope and fun, and something else.

It is interesting to note, and also significant to their later musical development, that while fans screamed in an orgy of sexual-religious idolatry, the Beatles themselves just stood there and sang and played. They seemed to be observing more than they were being observed. Taking a good look at other people was one of their most important, and interesting, qualities. They bounced a little, but they didn't shake, rattle and roll. They looked excited and pleased with themselves, but not in any sort of frenzy. Unlike hot Elvis Presley (whom they admired), the Beatles were cool.

But let there be no mistake. Along with the choirboy look, and the relatively calm demeanor (for rockers), came music that electrified its listeners. The initial inspiration of Beatles music can be heard quite plainly in Paul McCartney's tear-up-the-house version of Johnson-Penniman-Blackwell's "Long Tall Sally", and John Lennon's raucous rendition of Berry-Gordy-Bradford's "Money". That this initial inspiration, and rootedness in raw rock and roll, metamorphosed in seven years into the superb and sophisticated mini rock-opera of *Abbey Road* (Side Two) is truly a miracle of artistic growth. But the roots and the final result should be seen as one movement. The Beatles loved rock and roll, and returned to it again and again, in attempts to "get back" to their initial inspiration.

What a package they were—a marriage of lower class Liverpool, British polish, Elizabethan lust for life, and American soul, and just the right catalytic mix of radiant innocence and revolt against straight-laced restraint. Their music held just the right tension of love, sex, melody and drive to capitalize on the general social loosening that characterized the 1960's.

The first hints of the Beatles incredible creativity were there in this new ice and fire style, but very importantly, the hint of things to come was there from the beginning in their extraordinary melodies. "All My Loving", "And I Love Her", and "I Want To Hold Your Hand", are fine melodies by any historical standard. They hold up extremely well over the years, played by anyone. The melody of "All My Loving" (by McCartney) has the elegance of a Sixteenth century art song. And there were also hints of innovations to come in the almost painfully high harmonies of Lennon's "Please Please Me" and McCartney's "I Saw Her Standing There", and in the excellent orchestration of lyrics, lyric echoes, harmonies and instruments in Holland-Bateman-Gordy's "Please Mr. Postman", and in the puns and word-play in "Eight Days A Week" or "A Hard Day's Night".

The Beatles clean, soft, puffy mops of hair asked to be petted. Their straight suits said don't touch, while their music said do. This emotional tug-of-war was reflected in that same single, "I Want To Hold Your Hand", in the sweet, restrained, boyish line, *And when I touch you I feel happy inside*, sung with simplicity, one carefully enunciated word per note except for the second syllable of "happy" which is brought up fast. This touching restraint is then let loose at the end of the subsequent line, *It's such a feeling that my love I can't hide, I can't hide....* when on the third "I can't hide," there is an octave jump again, and a high howl of desperation in the height of the note and in the harmony.

In the early Beatles songs, a careful listener can hear also a variety of musical styles and points of view that foretell the Beatles later virtuosity, even though there is really only one topic in the early lyrics. From the surprising rhythms and dissonance of "Love Me Do" (the Beatles first recording, written by Paul at age 16), to the delightful opening bars of "I Saw Her Standing There" *Well she she was just seventeen/And you know what I mean...*—What a knowing wink there is in those lines!); from the quaint, joyous, quintessential "She Loves You (yeah, yeah, yeah)", to the agitated simplicity of "Hold Me Tight"; from the bright energy of "She's A Woman" and "Can't Buy Me Love", to the darker revelations of "I Call Your Name" and "A Hard Day's Night", and dozens of other songs, sexual experience and inexperience is laid open from every side. With ever-increasing musical and poetic sophistication, the Beatles explore every facet of youthful sexuality—de-

sire, joy, frustration, pain, jealousy, ennui, comedy, boredom, ecstasy—you name it. This theme finally reaches maturity in the tender pathos of "Yesterday", the sweet irony of "Norwegian Wood", and the exquisite beauty of "Here, There and Everywhere" (to make a stunning comeback in later Beatles music, in the obsessive desire of "I Want You (She's So Heavy)", and the sexual devastation and recovery of "Hey Jude".)

But the Beatles, who were uniquely sensitive to the nuances of words, always called it, and meant it to be understood, as *love love love/love love love/love love love*. By the late 1960's, and largely through the artistic, emotional and intellectual growth of the Beatles, the word "love" came to mean peace for the whole world.

Clearly they believed there was a connection between their early insistence on romantic love and desire as pervasive themes and their later placarding of love as a political act and as a political philosophy. While John Lennon was the most vocal and visible of the four Beatles in making the connection overt, Paul McCartney probably made the larger artistic contribution to this particular thematic connection in Beatles music, by the highly developed Romantic sensibility reflected in his songs, and by his crucial role in the production of *Sgt. Pepper's Lonely Hearts Club Band*. But the four Beatles were of one mind about it. The connection is there in the music, linking songs together, in the words, in the collaboration, and in the performance by all of the Beatles.

Their ultimate vision of a world community united in love and peace is problematic now, and was probably problematic then. The difference is that it was believed in then. The Beatles became personally synonymous with the era in which Hippies stuck flowers into the death end of soldiers' rifles. And when the Beatles disbanded in 1970, the passionate yearning by many fans for the Beatles to reunite (the price for one concert of reunited Beatles got up to more than fifty million dollars), and the Beatles' adamant refusal, perfectly mirrored the post-coital sadness of the love generation as it pushed sometimes despairingly toward middle age. The break-up of the Beatles went on and on, like a messy divorce (along with the rumors of the never-to-be reunion). And it paralleled, and seemed to mirror, the social conflict and disintegration in the rest of the world in 1970. If the Beatles couldn't keep it together, who could? That's how magnetic they seemed to be.

And yet, for one brief shining moment that had also held on and on, like the codas to "A Day In The Life" and "Hey Jude", the Beatles provided their insatiable listeners with a rapturous glissando of album after album—*Rubber Soul, Revolver, Sgt. Pepper's Lonely Hearts Club Band, Magical Mystery Tour, The White Album, Abbey Road, Let It Be*—and the world had indeed seemed to be a better place. The mirror they re-surfaced showed a fuller, richer, more creative and more fertile human community than anybody had dreamed before. For that long lovely moment, it truly seemed, *There's nothin' you can do that can't be done./There's nothin' you can sing that can't be sung ... It's easy.*

Innocence and Experience: The Magical Collaboration

The Beatles musical collaboration is an intriguing mystery. What remarkable chemistry lay behind the Lennon-McCartney song-writing partnership to produce such a spectacle of creativity? How in fact did the collective persona of the Beatles work to create a body of songs that is at once so musically diverse and so thematically coherent?

A lot of nonsense, including some nonsense by Beatles themselves, has been spoken and written about the musical collaboration since the Beatles disbanded in 1970. John Lennon, for instance, who had claimed after the heat of the break-up that he and Paul McCartney had stopped any real collaboration very early, later admitted in a *Playboy* interview that, "I was lying," and that, in fact, a large portion of the Lennon-McCartney songs were composed "eyeball to eyeball." In the wake of Lennon's tragic death in 1980, a great many misinformed obituarists perpetrated the seriously unfair and misleading notion that Lennon was the "leader" of the Beatles—hardly a fitting epitaph for a man whose sense of justice had led him to admit his misstatements in public, and who had tried to correct them.

Among both major and lesser Beatles songs that are largely attributable either to Lennon or to McCartney, the numbers are about equal, balanced as well by a good many jointly composed songs, and a huge percentage of songs in which one helped the other with some portion of the composition. Further, it becomes overwhelmingly clear from a wide variety of sources on the Beatles history (including Lennon himself), that, but for McCartney, we might not have any Beatles music from 1967 to 1970. 1967 is the year in which McCartney began to act in some senses as both manager and orchestrator.

However, Beatles music is best understood as the jointly composed expression of a group of artists. While the emergence of McCartney as production leader in the middle Beatles period did quite a lot to further the coherent presentation of Beatles music, and may indeed have been instrumental in its creation, his leadership is stressed here because it has not been given due credit in the popular press. Lennon and McCartney traded off leadership roles and duties from the very beginning, while George Harrison and Ringo Starr made their own unique contributions to the group and to the music. In fact, a proper understanding of the Beatles group dynamics is very important to a proper understanding of the music itself. When people identify Lennon as the "leader" of the Beatles, they betray not only of the facts, but also of a very important Beatles quality, message and theme: unity.

The Beatles' togetherness, and their creativity, got its initial impetus from the kids "gangs," and the little skiffle bands, in Liverpool in the 1950's. Their special creativity evidenced itself as soon as they became active members of the Liverpool rock and roll

scene. Paul McCartney and John Lennon wrote one hundred songs together in their early days, between 1956 and 1959. That was just their warm-up, for of these only "Love Me Do" was ever recorded. During that time, and later, they were also becoming rather completely versed in all the pop, rock and roll, country and western, and rhythm and blues music around them, so that they and the other Beatles could go through a repertoire of hundreds of others' songs as they warmed up for their own later performances and recordings. Beatles original composition prior to *Rubber Soul*, then, is an outgrowth of the several pop musical traditions in which the Beatles grew up as a performing group, enriched by their own considerable powers of invention.

However, the Beatles created their own distinct sound from very early on, both in their interpretation of others' work, and in their own compositions. There is some little imitation in their early songs. "Baby's In Black," and "Eight Days Of The Week," for instance, are variations of the over-ripe metaphor to be found in songs like Drapkin's "Devil In Her Heart," and Johnson's "Mr. Moonlight" (both recorded by the Beatles). While "Help!" seems to be a musical imitation of Gerry Goffin and Carole King's "Chains" (which the Beatles also recorded; Lennon and McCartney at one time aspired to be the new Goffin and King, a popular song-writing team of the 1950's).

But the Beatles own early recorded compositions were distinguished largely by the directness and honesty of emotion in the lyrics ("I Need You"; "Tell Me What You See"), by the stark simplicity of the lyrics ("Love Me Do"; "Please Please Me"; "And I Love Her"), by the startlingly inventive and beautiful melodies (often by McCartney), by the rich harmonies, by the wide range of chords, and in performance, by the sheer rock and roll energy of their interpretations.

In energetic rock songs like "Ticket To Ride" and "Day Tripper," Lennon early demonstrated an ability to turn the odd metaphor to good use, as his interest in playful, punny and funny language began to surface in Beatles lyrics. Simultaneously, Lennon showed an increasing depth of emotion, in such songs as the painful "You've Got To Hide Your Love Away" and "It's Only Love."

McCartney had wider musical interests and talents, and in fact (according to Lennon) encouraged Lennon to introduce a larger variety of notes and chords into his compositions. And Lennon had a way with words, published two books of witty fables, and concentrated on lyrics. But it is incorrect to characterize this song-writing team as music by McCartney and lyrics by Lennon. They both did both, and very well indeed.

As the Beatles mythology began to emerge—that the four lads were four personae of one unified whole—the function of the quiet, lovable drummer, Ringo Starr, became clearer, starting with his rendition of Russell-Morrison's "Act Naturally"—a perfect Ringo song. Certain Beatles songs were written by the Lennon-McCartney team just for Starr's low-range, common-man voice. Because of who he was, and how he interacted with the others in the group, "Yellow Submarine" and "With A Little Help From My Friends" were eventually created—the two most important songs in Beatles mythology (beside the song, "Sgt. Pepper's Lonely Hearts Club Band"). This is a very important point in understanding how Beatles music was created. It mattered *who* you were in connection with the others, as well as what instrument you played.

Certainly the most memorable and popular song from this period in Beatles music is Paul McCartney's ballad, "Yesterday", one of the earliest in a long line of beautiful McCartney ballads, and one of the Beatles songs most covered by other artists. McCartney went into the studio to record it with George Martin, a string quartet, and without the other Beatles—marking another set of firsts in Beatles history.

The Lennon-McCartney musical collaboration is a mystery that may be, and should be, and will be (herein) explored, but it can never be fully sorted out. Some songs are assignable—and "Yesterday" is one—but this usually means that the credited man was the *primary* composer. (This is also true of early Harrison songs.)

McCartney woke up one morning with the tune for "Yesterday" in his head, but he didn't yet have the lyrics. He sat down to breakfast singing, "scrambled eggs" to himself, and so it remained for some time. It is an instructive little picture. As the tune spun around in his head, "scrambled eggs" stuck to it, because the syllables fit the notes, and maybe because the composer was hungry—food being a matter of more urgency at the moment than love or its loss. The rest of the story is not known. Perhaps he fiddled with it for a while, then forgot about it until he ran into his friend John. "Hey, Paul, what was that little ditty you were humming yesterday?"

Something like that happened, and "Yesterday" was born. In any case, that is how most of the other Lennon-McCartney songs were written—because the two of them were there. Very often songs were written on the spot in a guitar jam session, with both of them singing out any old words (as they did to their German audiences in Hamburg) until the right phrases emerged.

"Yesterday," with its richly textured harmonies, and its more mature and experienced view of love, served as a sort of prelude to the next development in Beatles music, the soulful album, *Rubber Soul* (1965). Suddenly, the simplicity of Beatles lyrics had made a quantum leap to profundity.

I'm looking through you/Where did you go?/I thought I knew you/What did I know?, sang McCartney in his philosophical "I'm Looking Through You". And in his witty "Norwegian Wood", Lennon sang *I once had a girl/or should I say/she once had me*. The boy-meets-girl convention went into the background in other songs. Friendship and nostalgia came forward as themes for "In My Life" (co-written by Lennon and McCartney).

And in Harrison's song, "Think For Yourself", love is altogether dropped as a theme, in favor of admonition. In addition, the arrangements of melody, echoes and harmonies had matured into elegant integrations of sound, such as, "You Won't See Me," and "Wait". The ecstatic harmony of "I Want To Hold Your Hand" became the indistinguishable blend of harmony and melody in "The Word". "The Word" (by John and Paul) also announced the single most significant development in Beatles philosophy: Romantic love had grown into universal love.

Everywhere I go I hear it said
In the good and the bad books that I have read
Say the word and you'll be free
Say the word and be like me
Say the word I'm thinking of
Have you heard the word is love?

In *Rubber Soul*, this already fabulously successful rock group was taking a good look at itself, was asking itself adult questions, and was distilling its own finest musical and lyrical qualities. *Rubber Soul* is mellow wine

indeed. And the rich blend of the different maturing talents and personalities makes the album all of a piece. The Beatles were making a group statement: "We are growing up."

Revolver, the next year's album (1966), made another quantum leap. The Beatles had already established themselves as the finest popular composers and musicians of their age. With *Revolver*, they became the finest of contemporary poets. There are so many brilliant songs on *Revolver* that it is difficult to be selective. To begin with, *Revolver* introduced that all-time favorite, "Yellow Submarine," a combination of McCartney's catchy chorus and Lennon's blunderbuss, sung by Ringo in (what is now) his famous Billy Shears style. "Yellow Submarine" is the Beatles tune that is best loved and most sung by children; and the one by which the Beatles first demonstrated their wonderful enjoyment of each other's company. It instantly became a metaphor for the Beatles themselves.

Certainly "Eleanor Rigby" (largely by McCartney) well deserves its fame. "The Word" on *Rubber Soul* was "love", and "Eleanor Rigby" on *Revolver* is a devastating expression of love's absence, as well as a passionate expression of universal sympathy—*Ah! Look at all the lonely people!*

"Eleanor Rigby" is made all the more affecting by the creation of real, named characters, a practice that was to become one hallmark of Beatles music. Another song, "For No One"—notice the whine effected by the music on the words, *cried for no one*—is a perfect expression of intimate loss observed in the ordinary events of the day: *She wakes up, she makes up/She takes her time and doesn't feel she has to hurry/She no longer needs you.*

Wedded to these two songs of unhappiness, like yin and yang, are the songs of ecstasy, "Good Day Sunshine" and "Here, There and Everywhere", in which love of another takes on the power to flood the whole world with tenderness. It was after the release of *Revolver* that critics began rightly to talk about English Romantic poets Wordsworth and Blake in connection with Beatles music.

As Colin Campbell and Allan Murphy point out in their excellent Preface, "From Romance to Romanticism" (*Things We Said Today*, The Complete Lyrics and a Concordance to the Beatles' Songs, 1962-1970), it is difficult to find artistic analogies for the Beatles. They have been compared to all sorts of composers—Beethoven, Schumann, Schubert, Puccini, Mozart, Gilbert and Sullivan, Rogers and Hart, Goffin and King—and none of these analogies work very precisely, except for particular similarities. But very often, interestingly, it is the literary analogy that works best.

Middle and later Beatles music is very much concerned with words and ideas, and the lyrics reveal solutions to various life problems that are decidedly reminiscent of the English Romantic poets, particularly William Blake, whose mystical and magical view of nature, volatile emotional sensibility, innocence, primitivism, and anti-establishmentarianism, made him rather a pop hero to literary rebels in the 1960's. The Beatles inherited the Romantic philosophy, whether consciously ("...in the good and the bad books that I have read") or unconsciously (the unconscious being the favored psychic realm of the Romantics, in any case). Paul McCartney's rapturous Blakean songs to the beauty of nature and love, and John Lennon's rebelliousness and interest in heightened states of awareness—reflected so fully in the darks and lights of *Revolver*—add up to a rather thorough statement of classic Romanticism.

Death, Escape and Ecstasy

While McCartney was composing those Blakean songs of innocence and experience, Lennon was addressing the different, but related, topics of death and escape. Death finally enters the Beatles self-exploratory dialogue, by way of Lennon's "She Said She Said": *She said I know what it's like to be dead.* The composer exhibits rather a lot of ambiguity about conversations on the topic of death: *It's making me feel like I've never been born.* And true to the Romantic philosophy, he aims the death-talker in the other direction, to the golden age of boyhood, when *everything was right.*

In "Tomorrow Never Knows", Lennon points toward the next Beatles phase: escape from the death of ordinary life (another similarity with the Romantics) by way of psychedelic drugs. His increasing inventiveness, irony and wit, were demonstrated in songs like "And Your Bird Can Sing", "Doctor Robert", and I'm Only Sleeping" (which appeared on the United Kingdom *Revolver,* and in the United States on *The Beatles: Yesterday and Today*). "And Your Bird Can Sing" could well be seen as an admonitory reply to someone's bragging about his girl ("bird" meant "girl" in those days; while it also has phallic connotations), as well as a plea for communication. If anyone had doubts that the Beatles were launched into uncharted waters, the doubts were disproven by the next Beatles release, the stunning double A sided single: "Penny Lane/Strawberry Fields Forever".

"Penny Lane" (by McCartney) prepared listeners for the rich variety and dazzle of the *Sgt. Pepper* album to come, with a song of child-like wonder, treating us to a rainbow of colorful characters, from *the barber showing photographs* to the *pretty nurse... selling poppies from a tray* who feels *she's in a play.* The song laughs, *She is anyway.* The mood of the song is enhanced on recording by a delightful trumpet solo (Paul whistled it to George Martin who quickly wrote it down; Phillip Jones plays it perfectly), and also by the interplay of trumpet, clanging fire bell, and Paul's voice. On the final, heightened chorus, *Penny Lane is in my ears and in my eyes/There beneath the blue suburban skies,* McCartney's voice imitates the trumpet, creating a metallic ring of aural pleasure like no other Beatles performance.

While McCartney's "Penny Lane" seems decidedly upbeat compared to "Strawberry Fields Forever" (by Lennon), there is something a little whacky about the hallucinatory ecstasy in "Penny Lane". Studying the lyrics, one begins to wonder what exactly is going on *in the pouring rain... beneath the blue suburban skies.* "Penny Lane" takes the world in with the wide-eyed magical vision of a child, giving equal weight to all things "strange". Nothing adults do makes sense anyway. *...the banker never wears a mack/In the pouring rain—very strange.*

The song opens abruptly, as if by conjuring: *Penny Lane: There is a barber showing photographs,* and immediately becomes playful, *...of every head he's had the pleasure to know.* And although the playfulness has an undertone of sexual precocity, created by the words "head" and "pleasure", we are whisked away just in time by the friendly, *And all the people that come and go/Stop and say hello.* This ingenious and ingenuous peep show effect makes us want to laugh—*meanwhile back*—we have the chorus in our ears and our eyes, a clanging bell, a flash of sunlight, and we yield to the bright but elusive fairy tale images. We don't care what they mean. We are stripped of rational defenses against fantasy with the force of a potent magic wand, and opened forcefully, but pleasingly, to all-out sensual nostalgia.

"Strawberry Fields Forever", by Lennon, has exactly the opposite effect of its companion, "Penny Lane". Even discounting the electronic recording distortions on the Beatles version that add to its weird underwater sound, "Strawberry Fields Forever" is a strange and disturbing song. Its effect is to shut the listener out, or else to draw the listener unwillingly down in circles through its lyrics, its affectless thoughts looping back on themselves: *I think I know, I mean, er, yes/But it's all wrong/That is, I think I disagree.* There is a certain exhilaration and grandness in the opening of the music, *Let me take you down/ 'cause I'm going to/ Strawberry Fields,* and there is an attractive fairy tale flavor to the very title of the place. (Both Penny Lane and Strawberry Fields are real places in Liverpool, the scene of the Beatles' childhoods.) But quickly, the lyricist adds, *Nothing is real/and nothing to get hungabout.* This traps us into "misunderstanding" all we see (hear), for the lyric compresses the phrase "hung up about"—a phrase that in the 1960's often referred to sexual inhibitions or difficulties—into "hungabout" which has connotations of death by hanging, and poses the unsettling question: *What* is nothing to get hung up about?

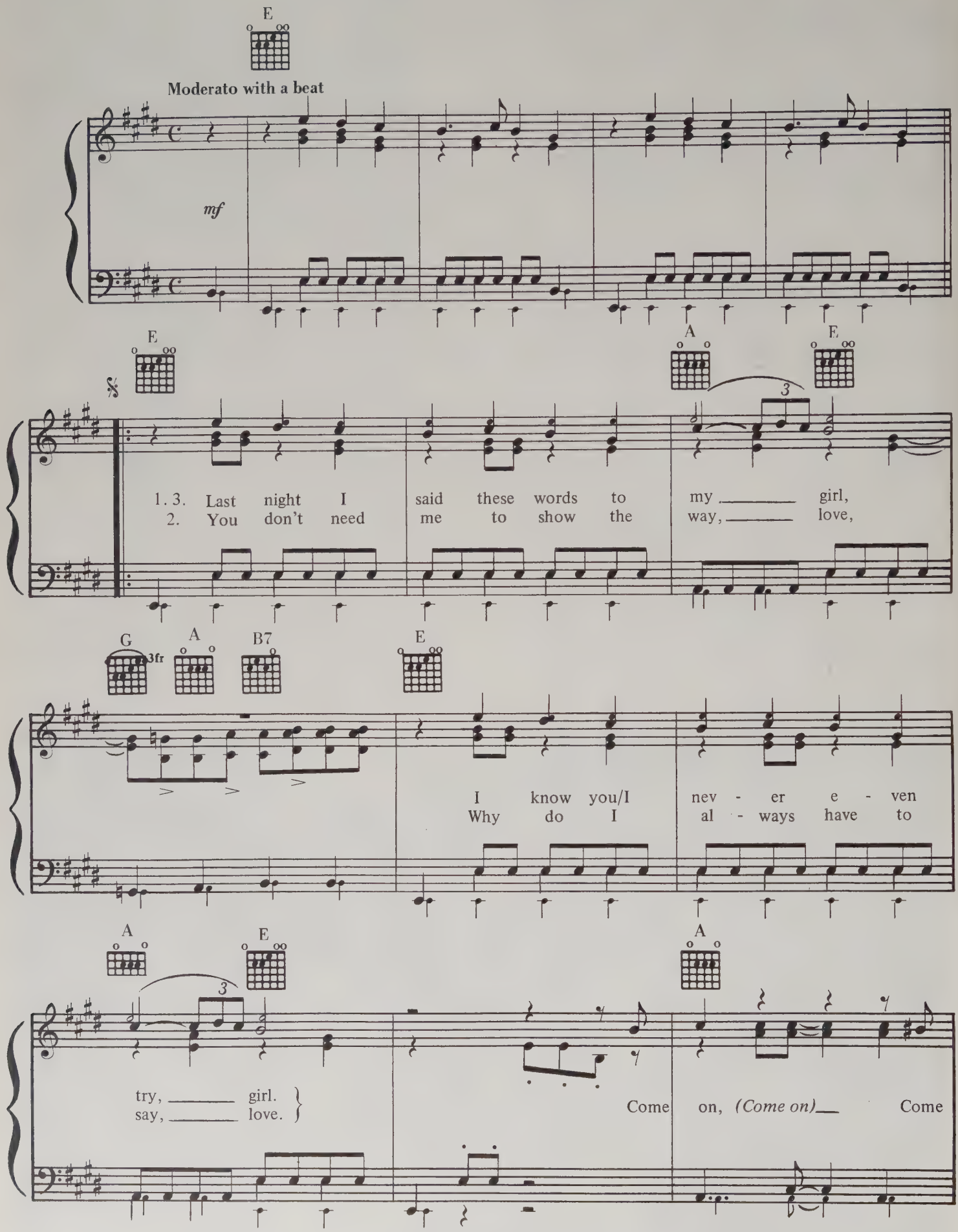
The lyricist winks, *But, you know, I know when it's a dream,* but we are not all that comforted, and the net result is a sense of traumatic loneliness and confusion from which we want to escape. Affectless though the words are, however, the song is affecting. While "Penny Lane" brilliantly employed the Romantic ecstasy of nostalgia, in tune with the positive side of '60's "flower power", "Strawberry Fields Forever" boldly demonstrated the underside of '60's rebellion, the disturbing and uprooting effect of "changes".

In addition to their inherent and contrasting beauty, "Penny Lane" and "Strawberry Fields Forever" broke ground for the most important event in the history of popular music, the Beatles operetta, *Sgt. Pepper's Lonely Hearts Club Band,* by which they attempted to draw their complementary styles together into one vision.

—Milton Okun

Please Please Me

By JOHN LENNON and PAUL McCARTNEY



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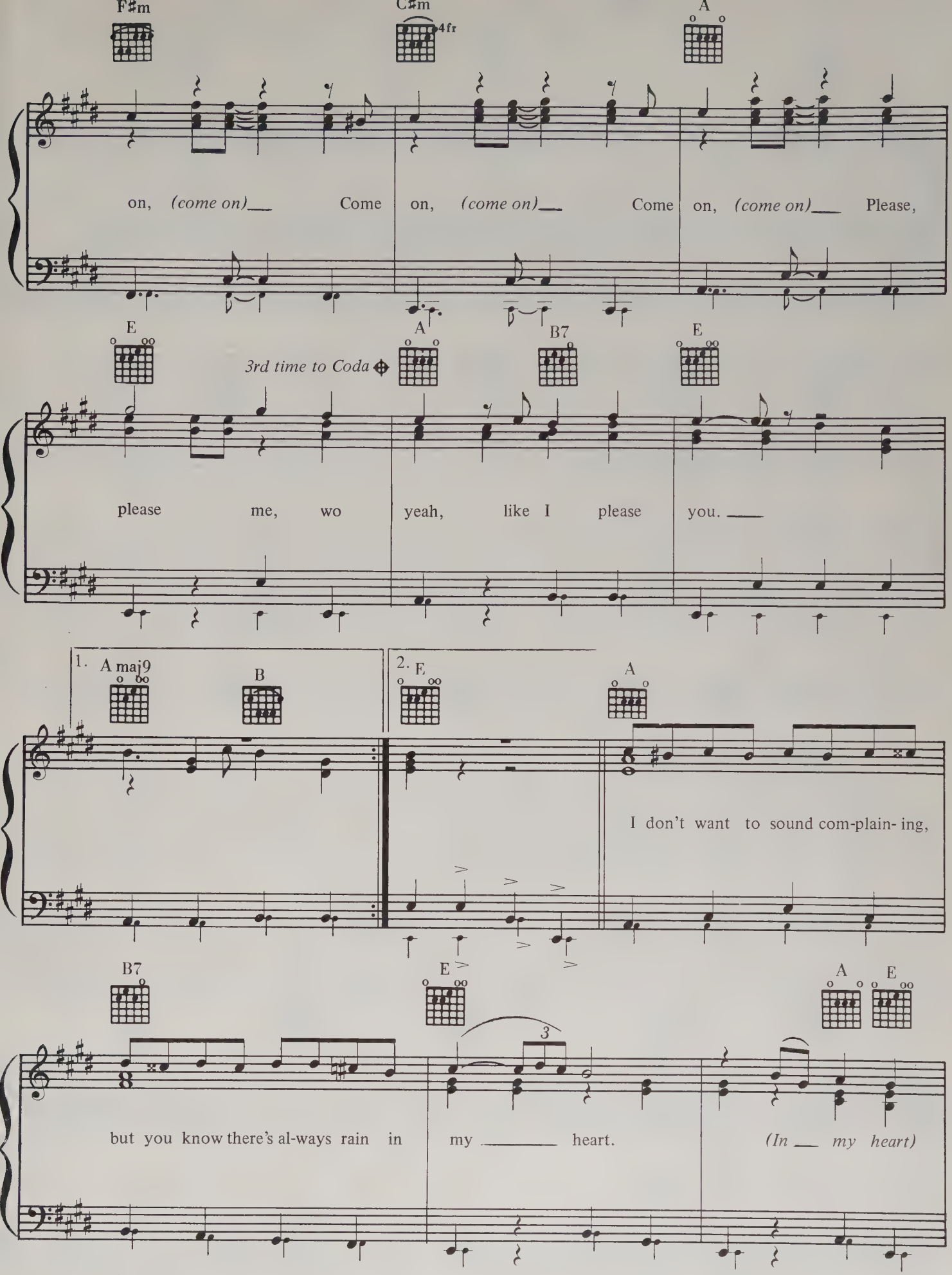
F♯m
C♯m
4fr
A
on, (come on)___ Come on, (come on)___ Come on, (come on)___ Please,
E
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B7
E
3rd time to Coda
please me, wo yeah, like I please you. ___
1. A maj9
B
2. E
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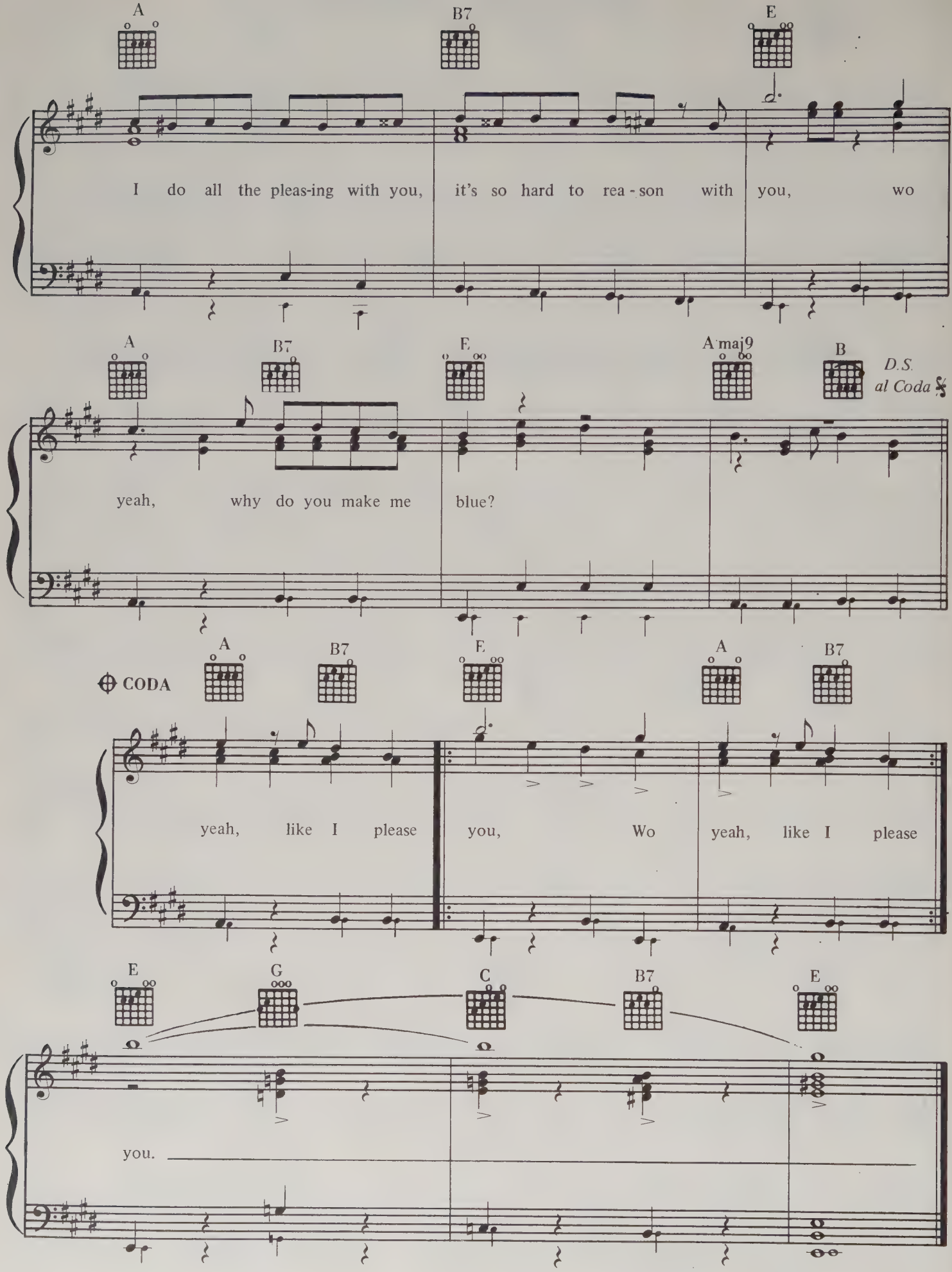
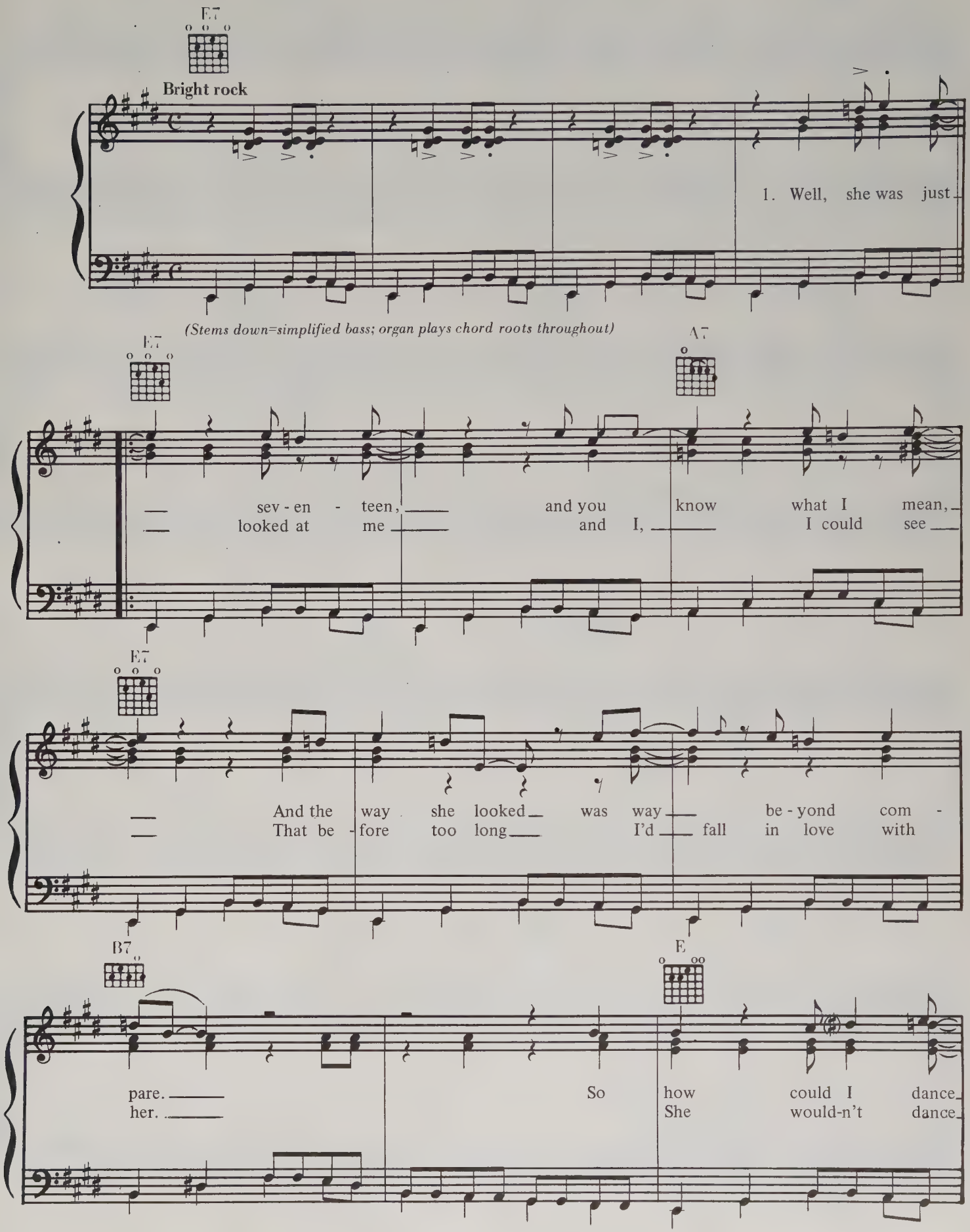
I don't want to sound com-plain- ing,
B7
E
A
E
3
but you know there's al-ways rain in my _____ heart.
(In ___ my heart)


A
B7
E
I do all the pleas-ing with you, it's so hard to rea - son with you, wo
A
B7
E
A maj9
B
D.S. al Coda
yeah, why do you make me blue?
CODA
A
B7
E
A
B7
yeah, like I please you, Wo yeah, like I please
E
G
C
B7
E
you.

I Saw Her Standing There

By JOHN LENNON and PAUL McCARTNEY


E7
Bright rock
1. Well, she was just
(Stems down=simplified bass; organ plays chord roots throughout)
E7
A7
sev - en - teen, and you know what I mean,
looked at me and I, I could see
E7
And the way she looked was way be - yond com -
That be - fore too long I'd fall in love with
B7
E
pare. So how could I dance
her. She would-n't dance

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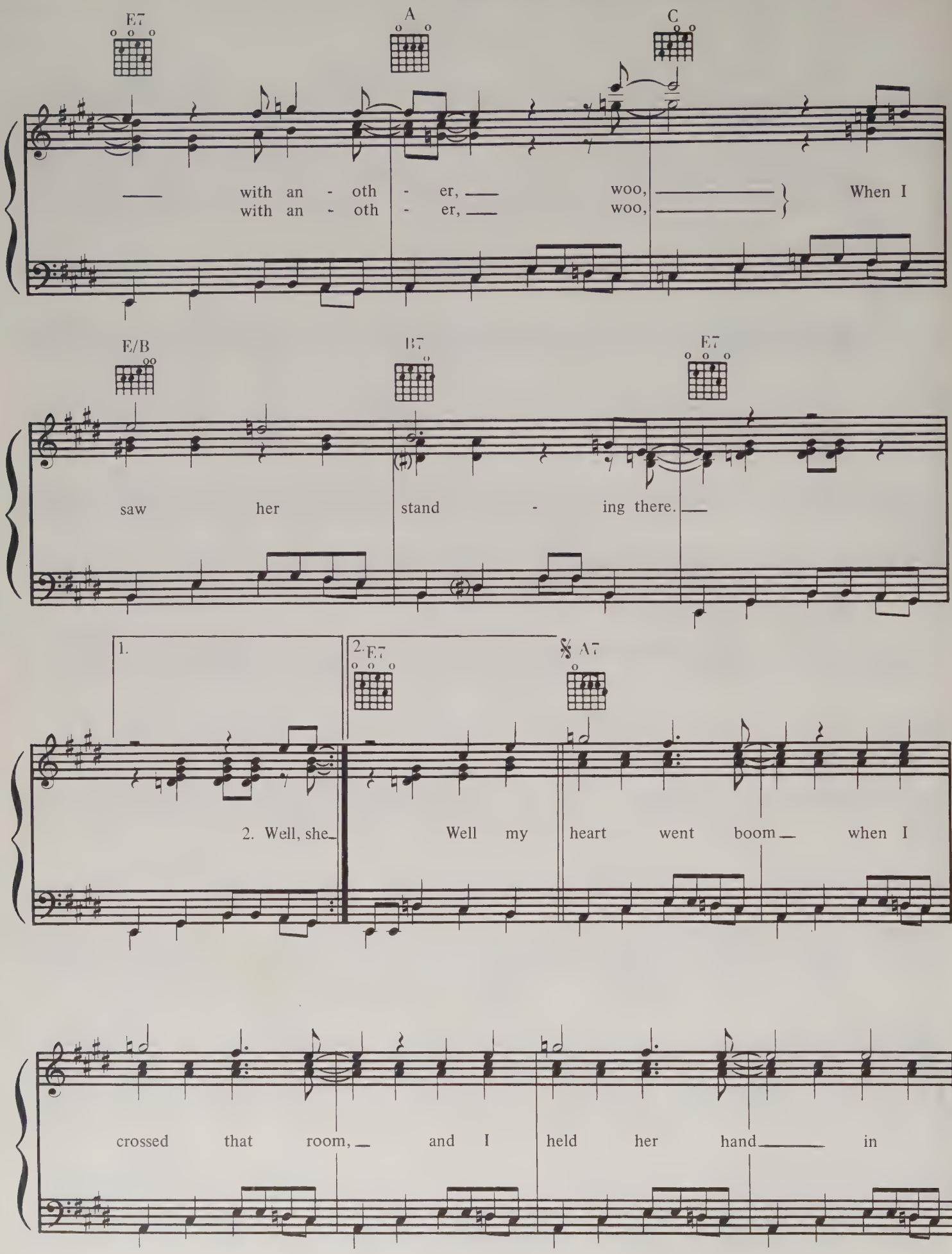
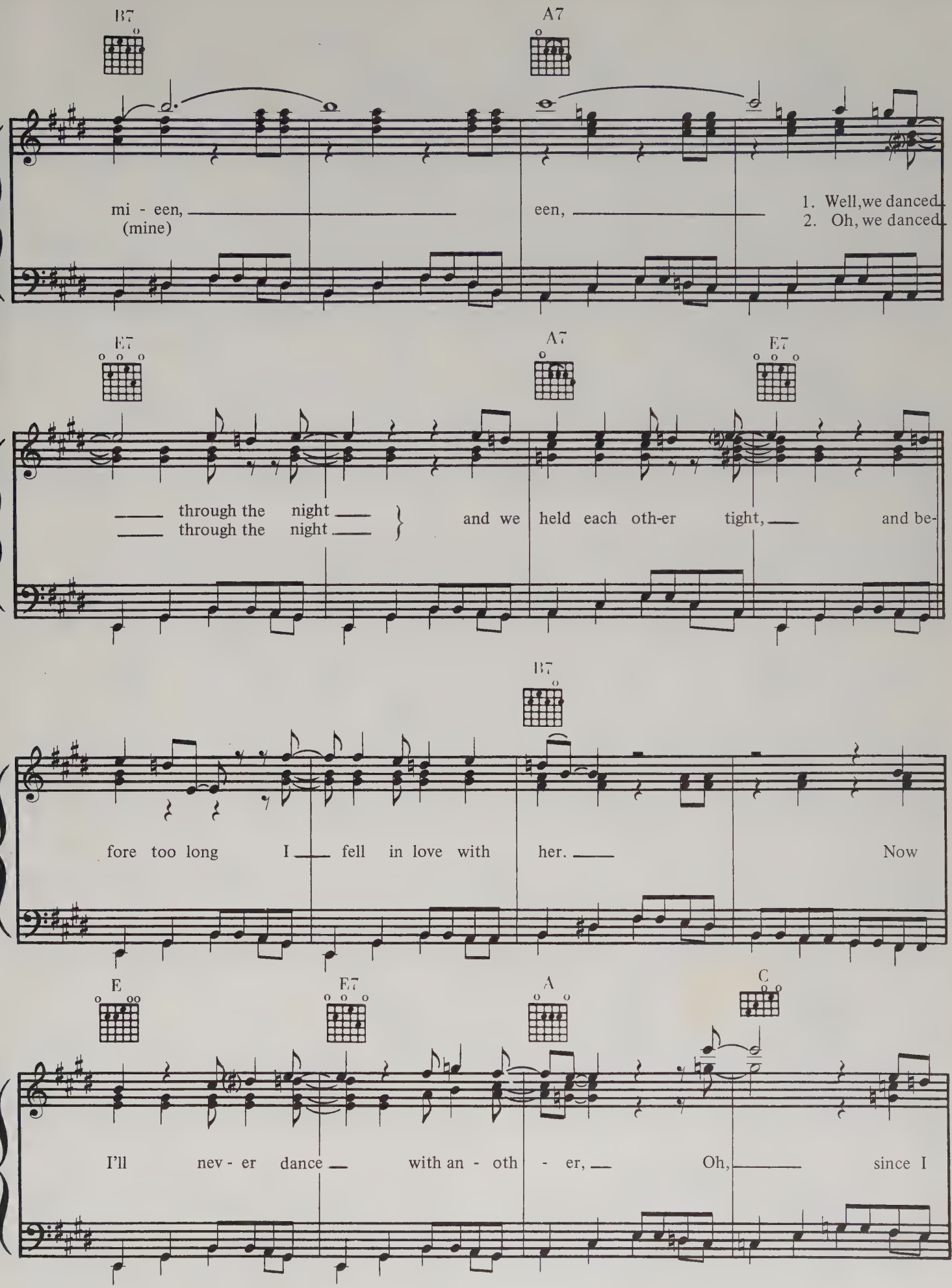
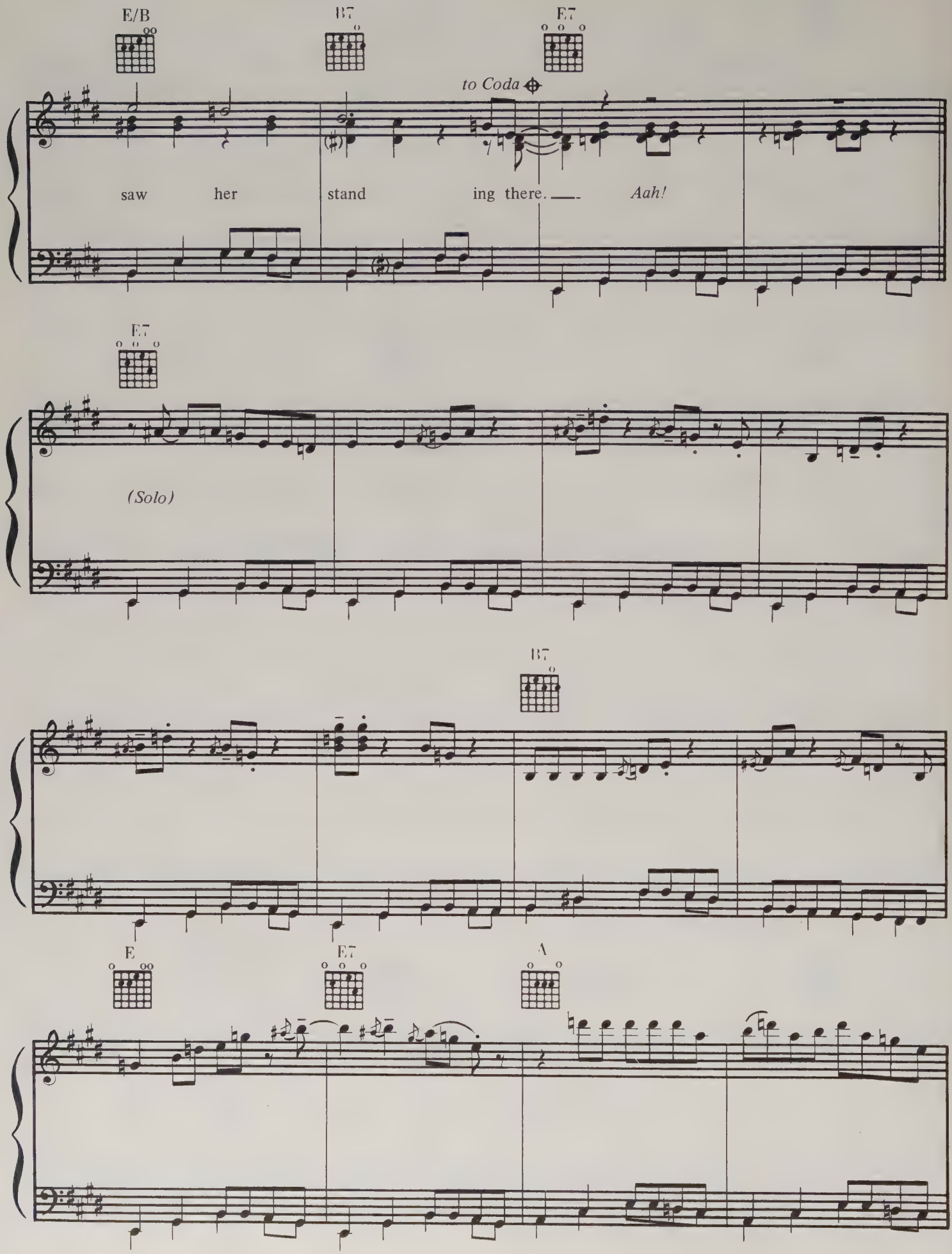
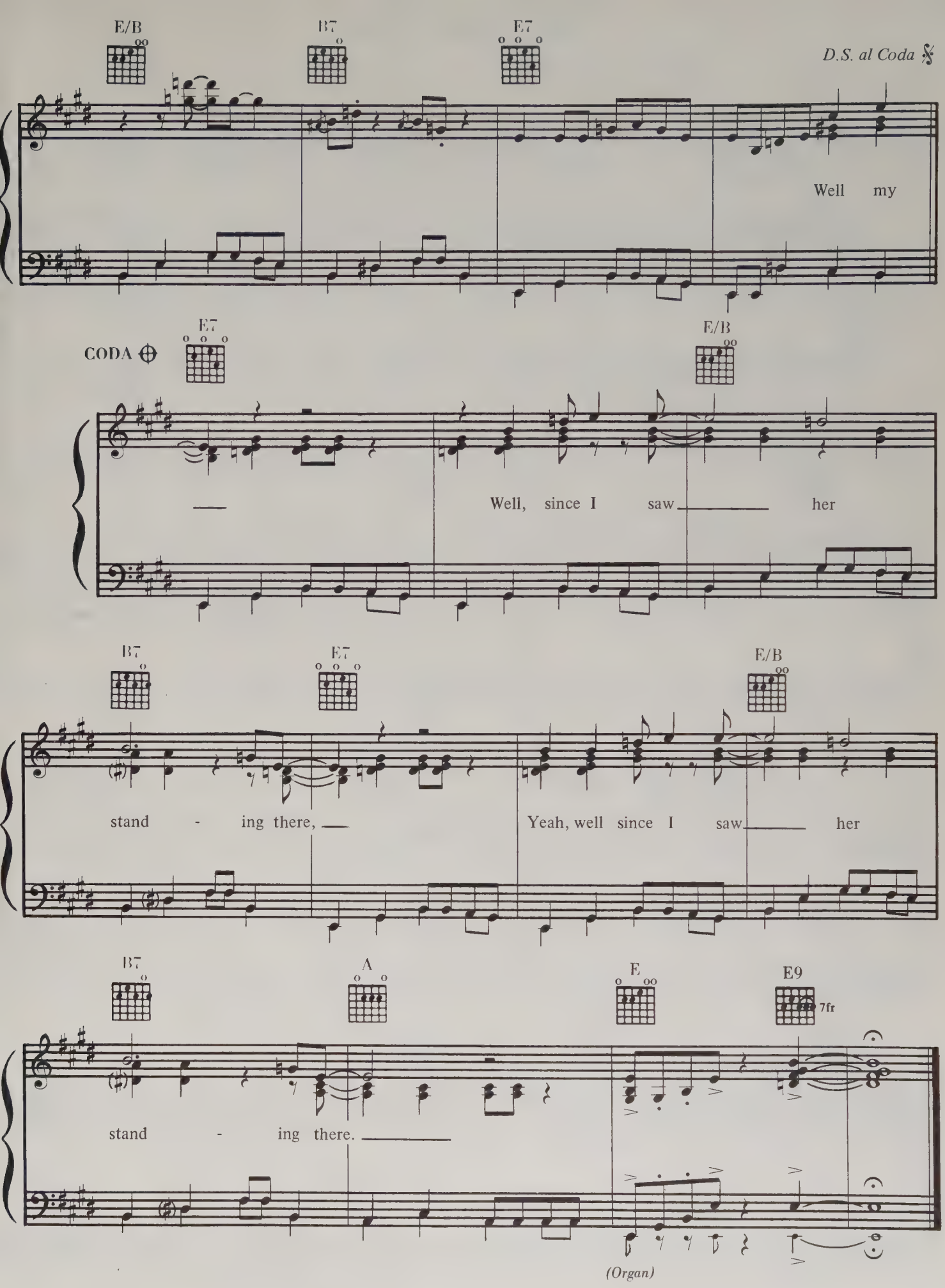

E7
A
C
with an - oth - er, woo, When I
with an - oth - er, woo,
E/B
B7
E7
saw her stand - ing there.
1.
2.
E7
A7
2. Well, she Well my heart went boom when I
crossed that room, and I held her hand in

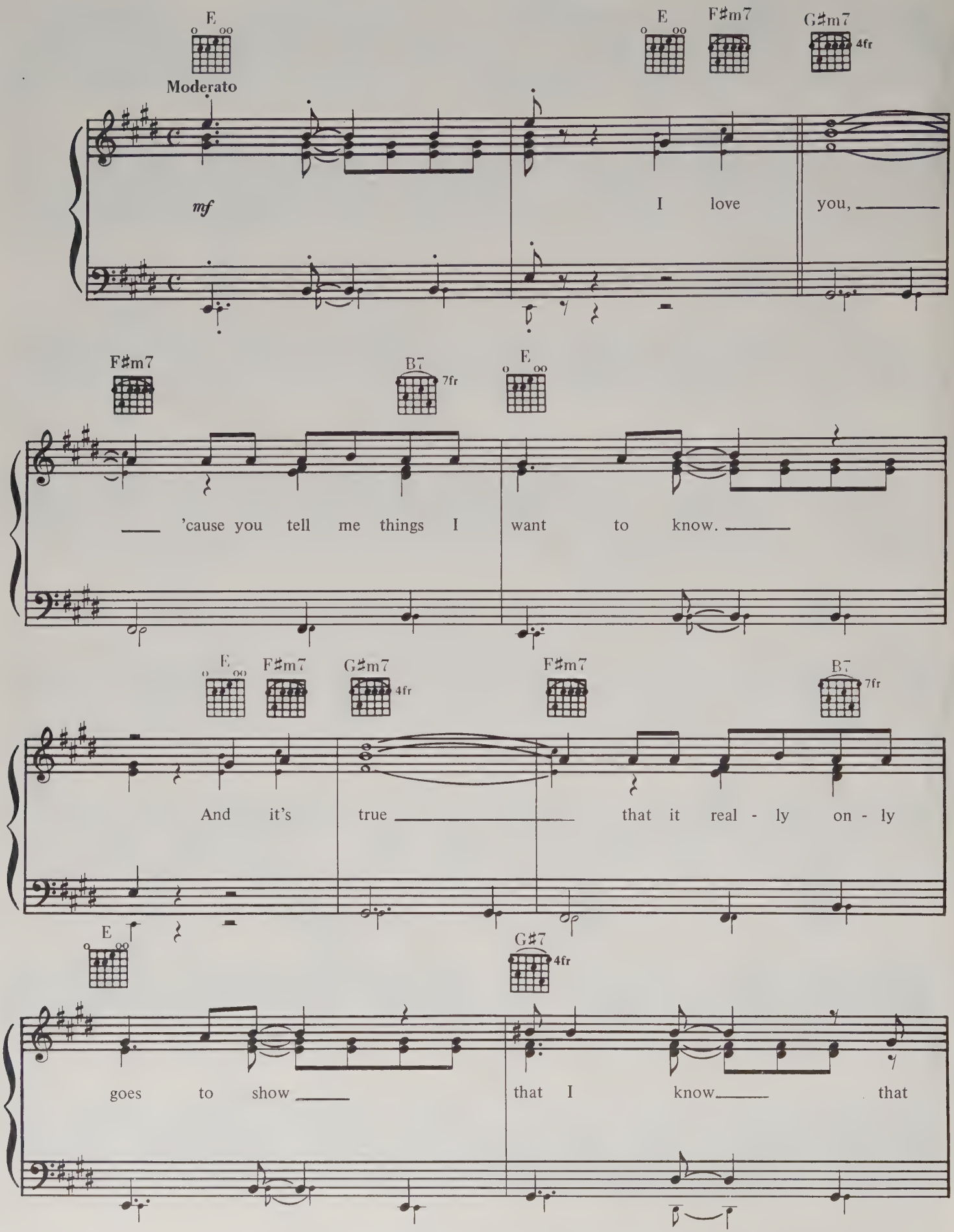

B7
A7
mi - een,
(mine)
een,
1. Well, we danced
2. Oh, we danced
E7
A7
E7
through the night
through the night
and we held each oth-er tight,
and be-
B7
fore too long I fell in love with her.
Now
E
E7
A
C
I'll nev - er dance with an - oth - er,
Oh,
since I


E/B
B7
E7
to Coda
saw her stand ing there. Aah!
E7
(Solo)
B7
E
E7
A


E/B
B7
E7
D.S. al Coda
Well my
CODA
E7
E/B
Well, since I saw her
B7
E7
E/B
stand - ing there,
Yeah, well since I saw her
B7
A
E
E9
7fr
stand - ing there.
(Organ)

Ask Me Why

By JOHN LENNON and PAUL McCARTNEY



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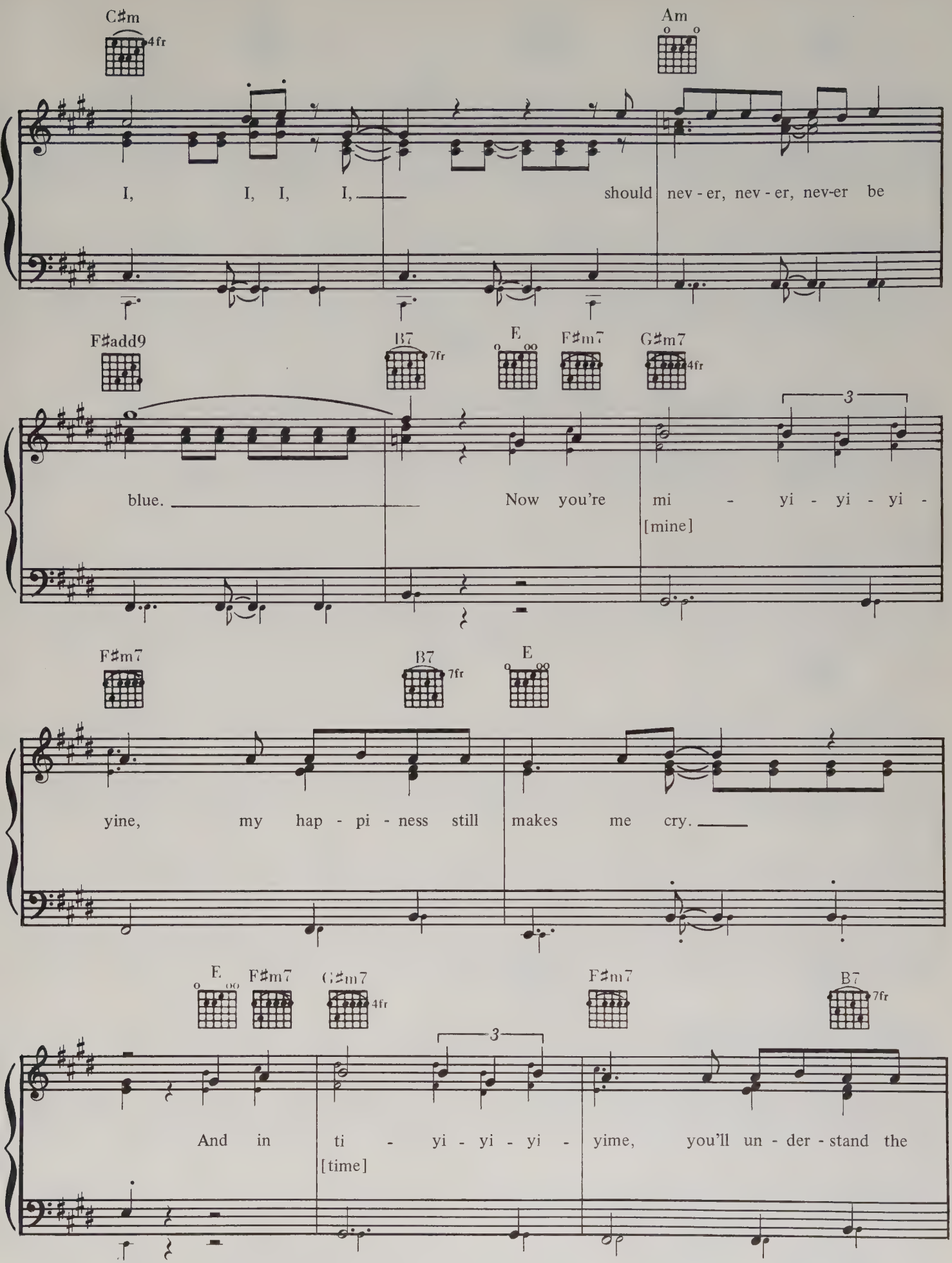
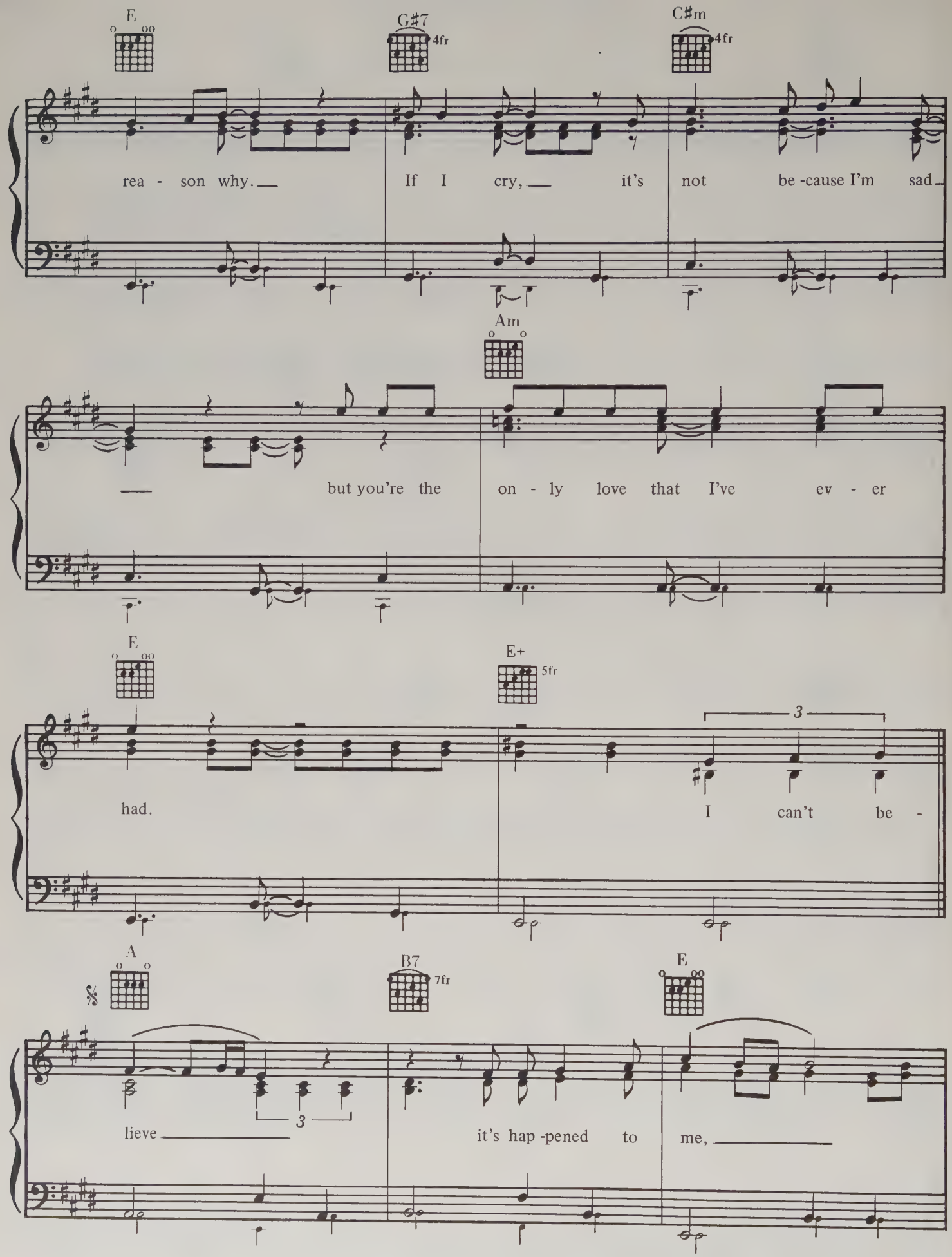
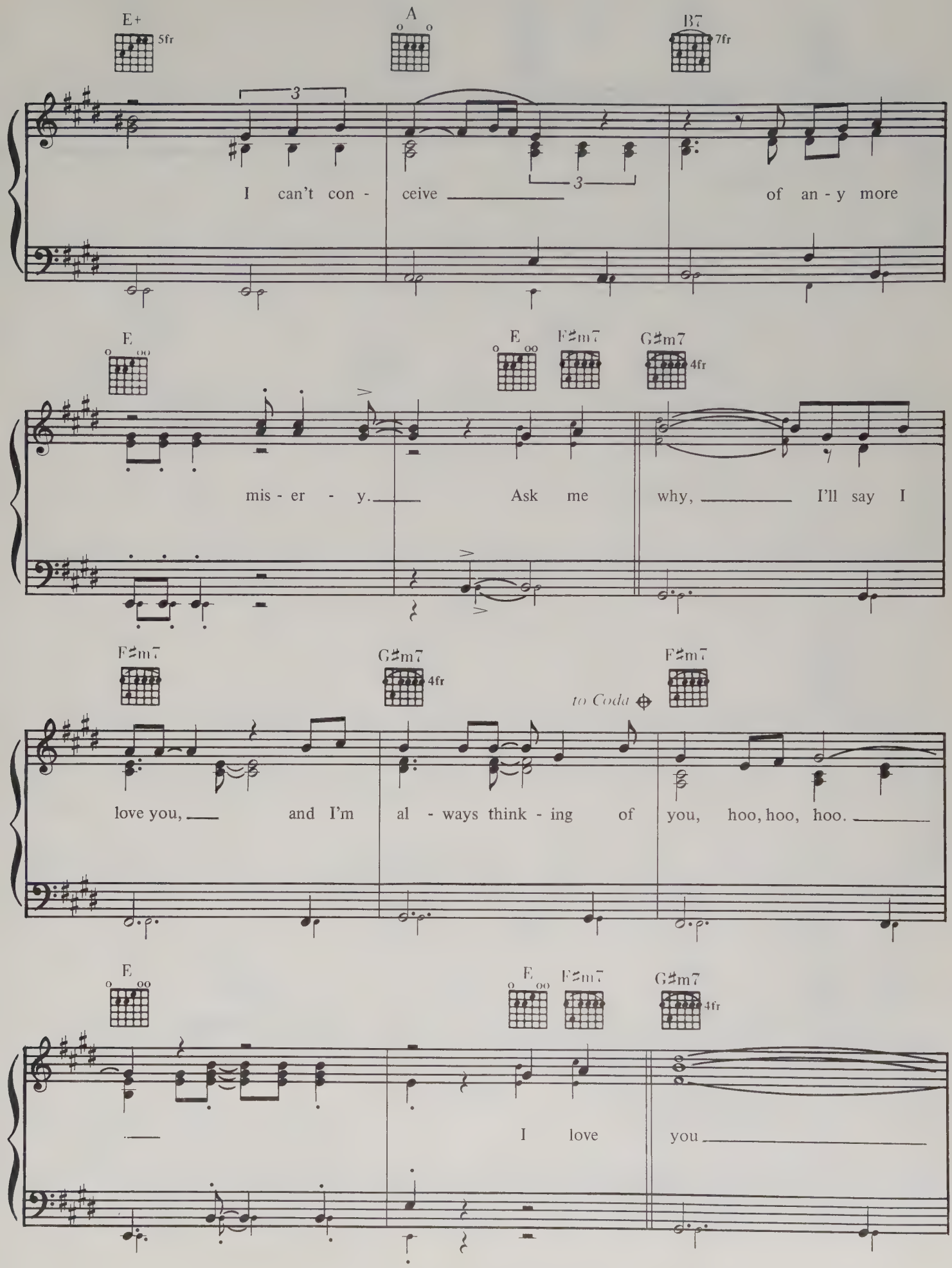
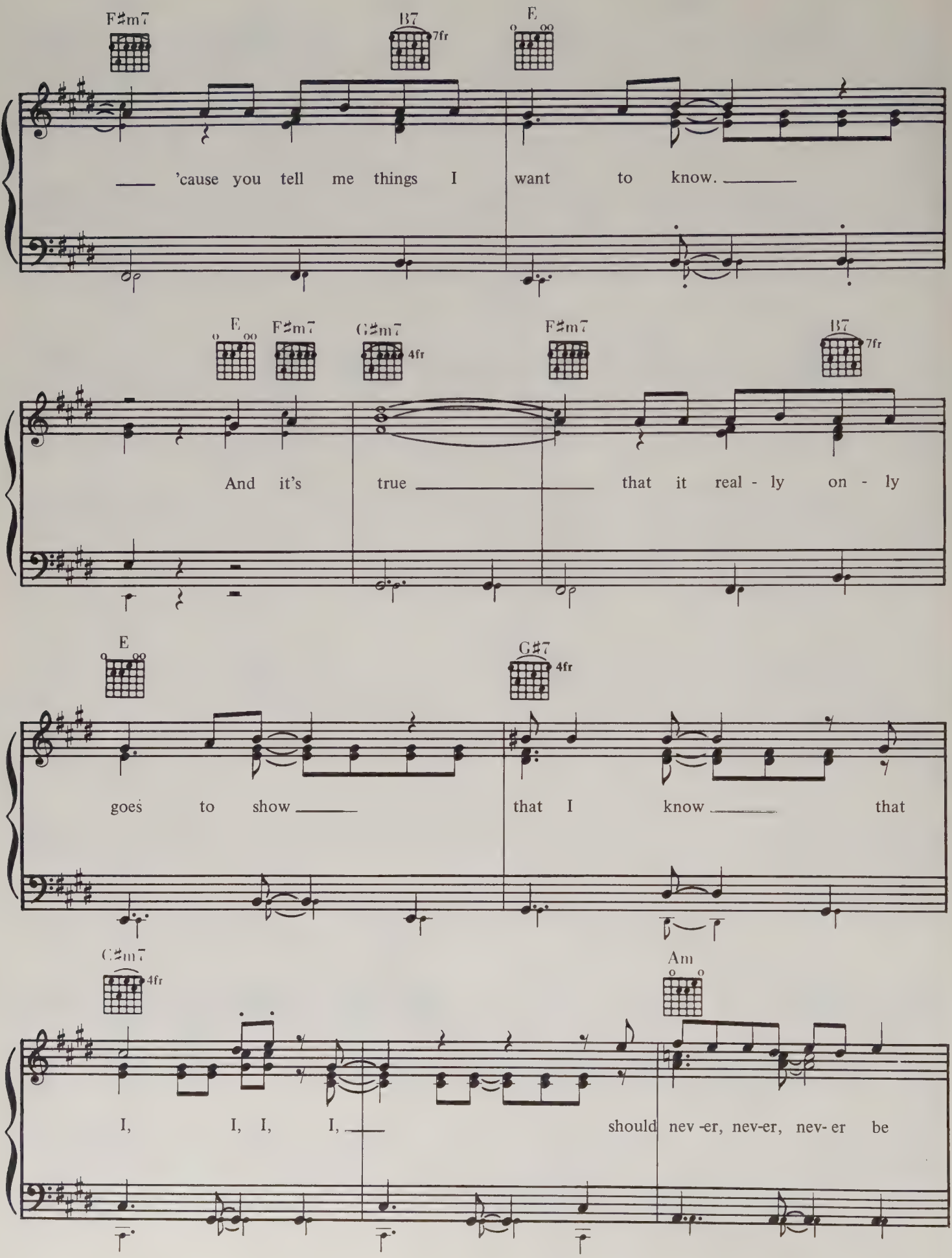
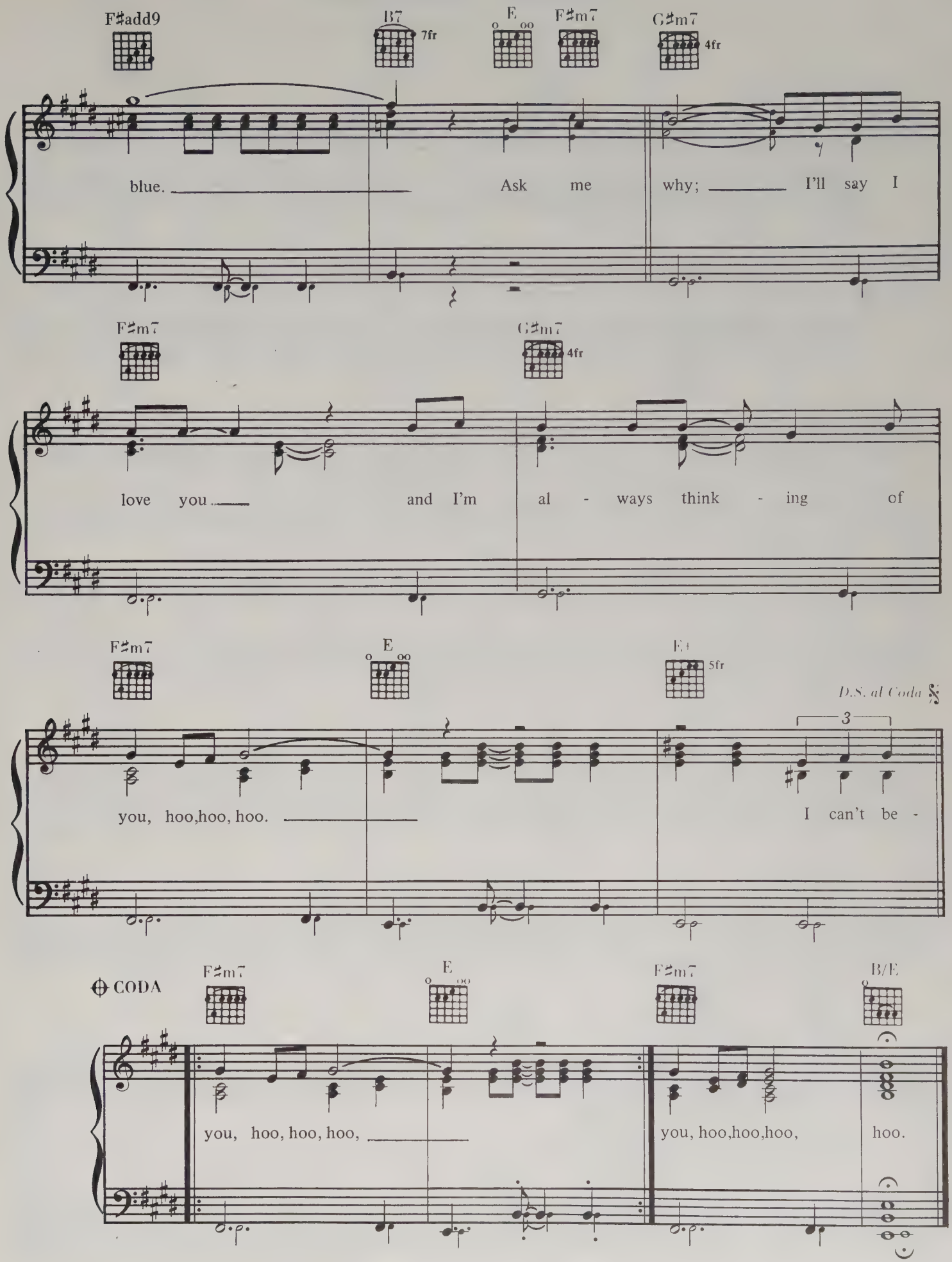
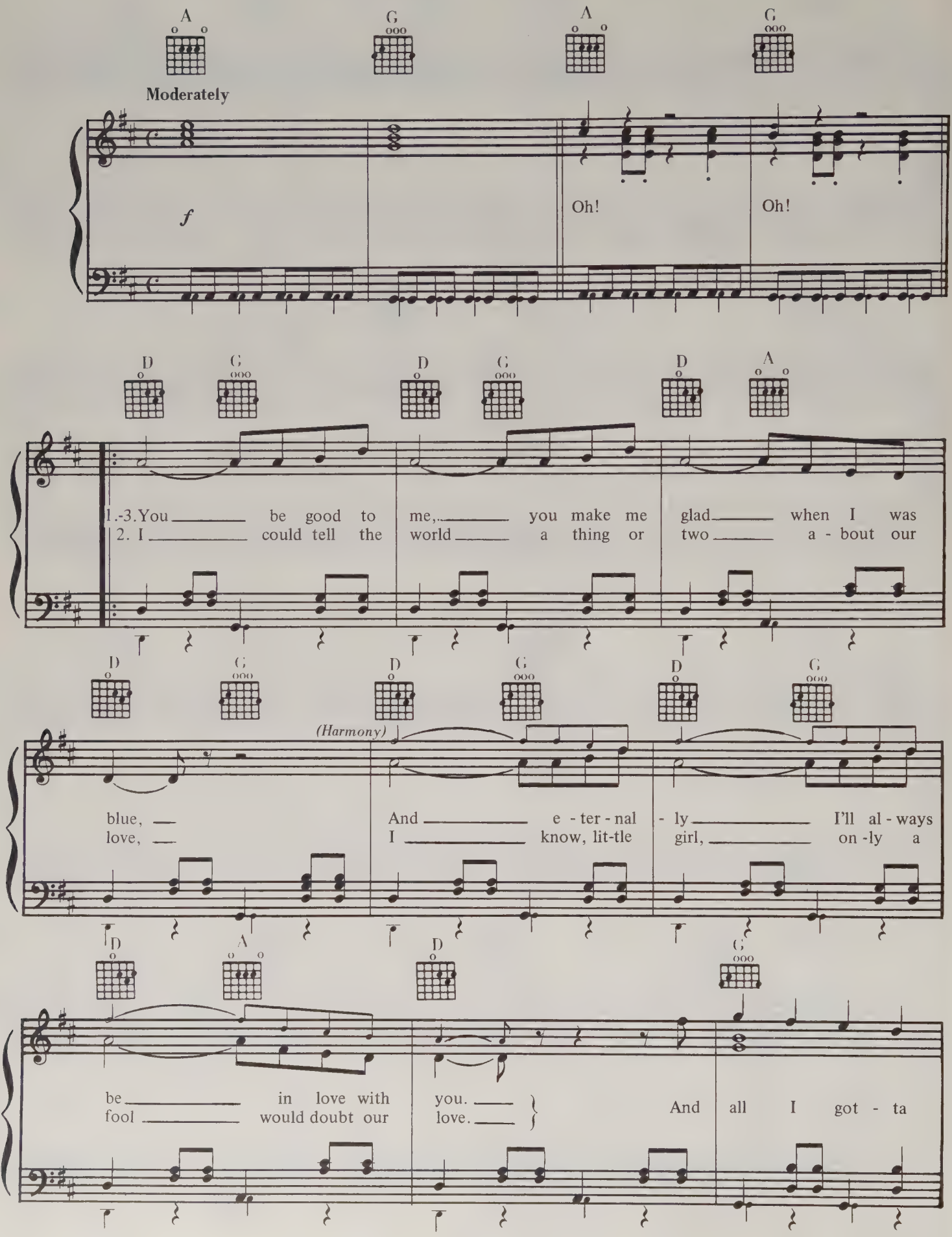

C♯m
4fr
Am
I, I, I, I, should nev - er, nev - er, nev-er be
F♯add9
B7
7fr
E
F♯m7
G♯m7
4fr
3
blue. Now you're mi - yi - yi - yi -
[mine]
F♯m7
B7
7fr
E
yine, my hap - pi - ness still makes me cry.
E
F♯m7
G♯m7
4fr
F♯m7
B7
7fr
3
And in ti - yi - yi - yi - yime, you'll un - der - stand the
[time]


E
G♯7
4fr
C♯m
4fr
rea - son why.
If I cry,
it's not be-cause I'm sad
Am
but you're the on - ly love that I've ev - er
E
E+
5fr
3
had.
I can't be -
A
B7
7fr
E
3
lieve
it's hap-pened to me,

E+
5fr
A
B7
7fr
I can't con - ceive of an - y more
E
E
F♯m7
G♯m7
4fr
mis - er - y. Ask me why, I'll say I
F♯m7
G♯m7
4fr
to Coda
F♯m7
love you, and I'm al - ways think - ing of you, hoo, hoo, hoo.
E
E
F♯m7
G♯m7
4fr
I love you

F♯m7
B7
7fr
E
'cause you tell me things I want to know.
E
F♯m7
G♯m7
4fr
F♯m7
B7
7fr
And it's true that it real - ly on - ly
E
G♯7
4fr
goes to show that I know that
C♯m7
4fr
Am
I, I, I, I, should nev -er, nev-er, nev- er be

F♯add9
B7
7fr
E
F♯m7
G♯m7
4fr
blue. Ask me why; I'll say I
F♯m7
G♯m7
4fr
love you and I'm al - ways think - ing of
F♯m7
E
E+
5fr
D.S. al Coda
3
you, hoo,hoo, hoo. I can't be -
CODA
F♯m7
E
F♯m7
B/E
you, hoo, hoo, hoo, you, hoo,hoo,hoo, hoo.

Thank You Girl

By JOHN LENNON and PAUL McCARTNEY



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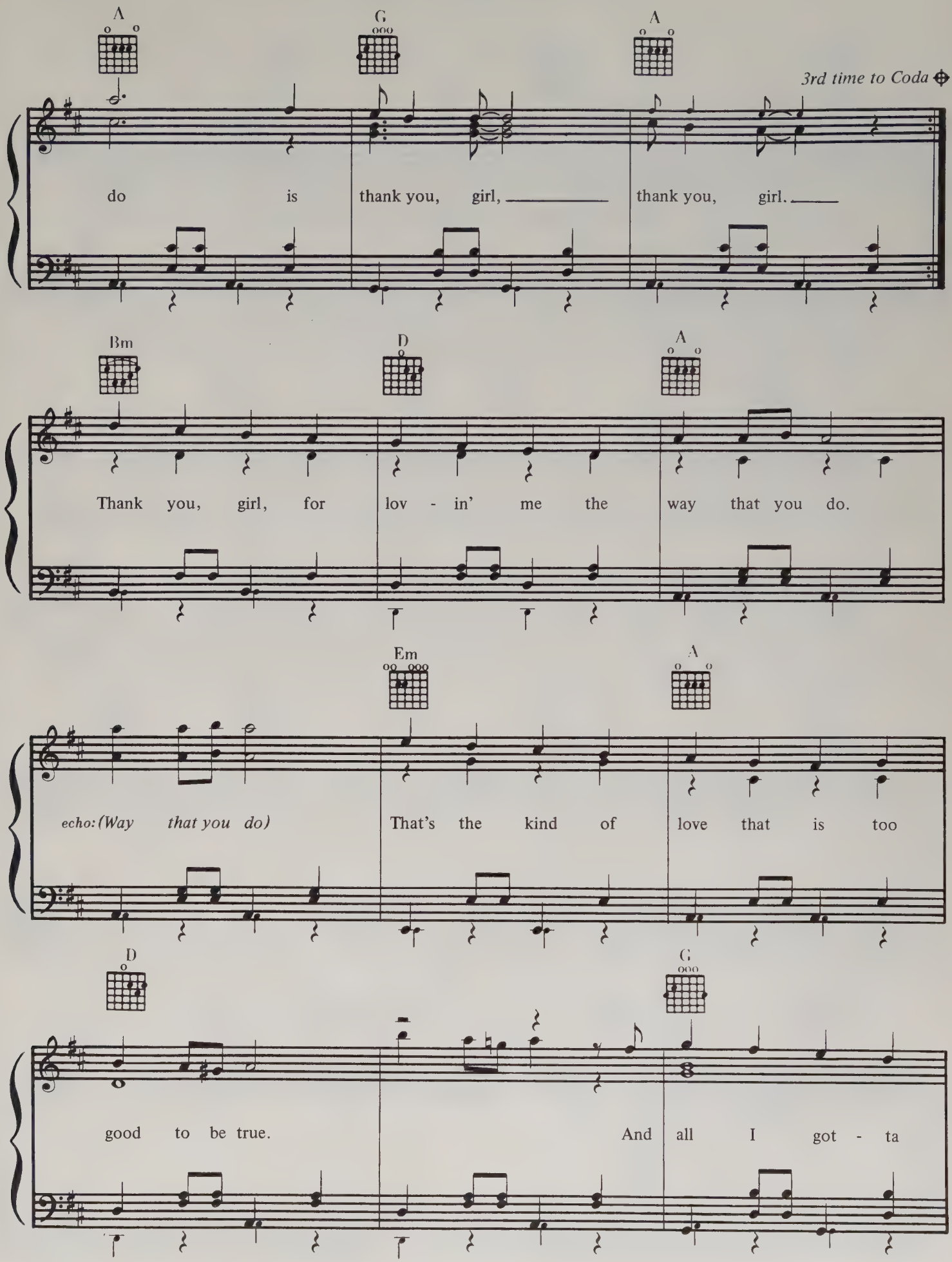
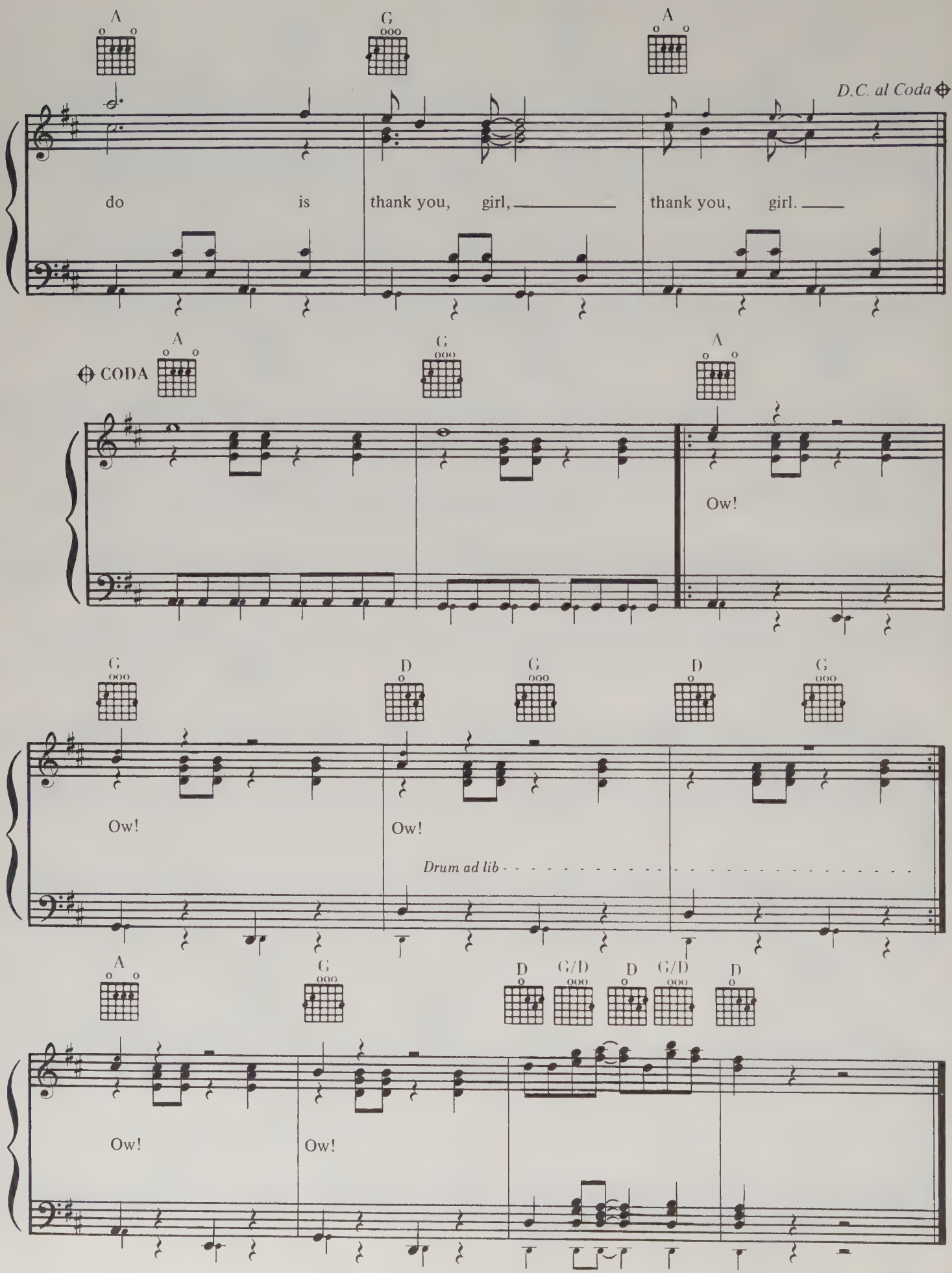
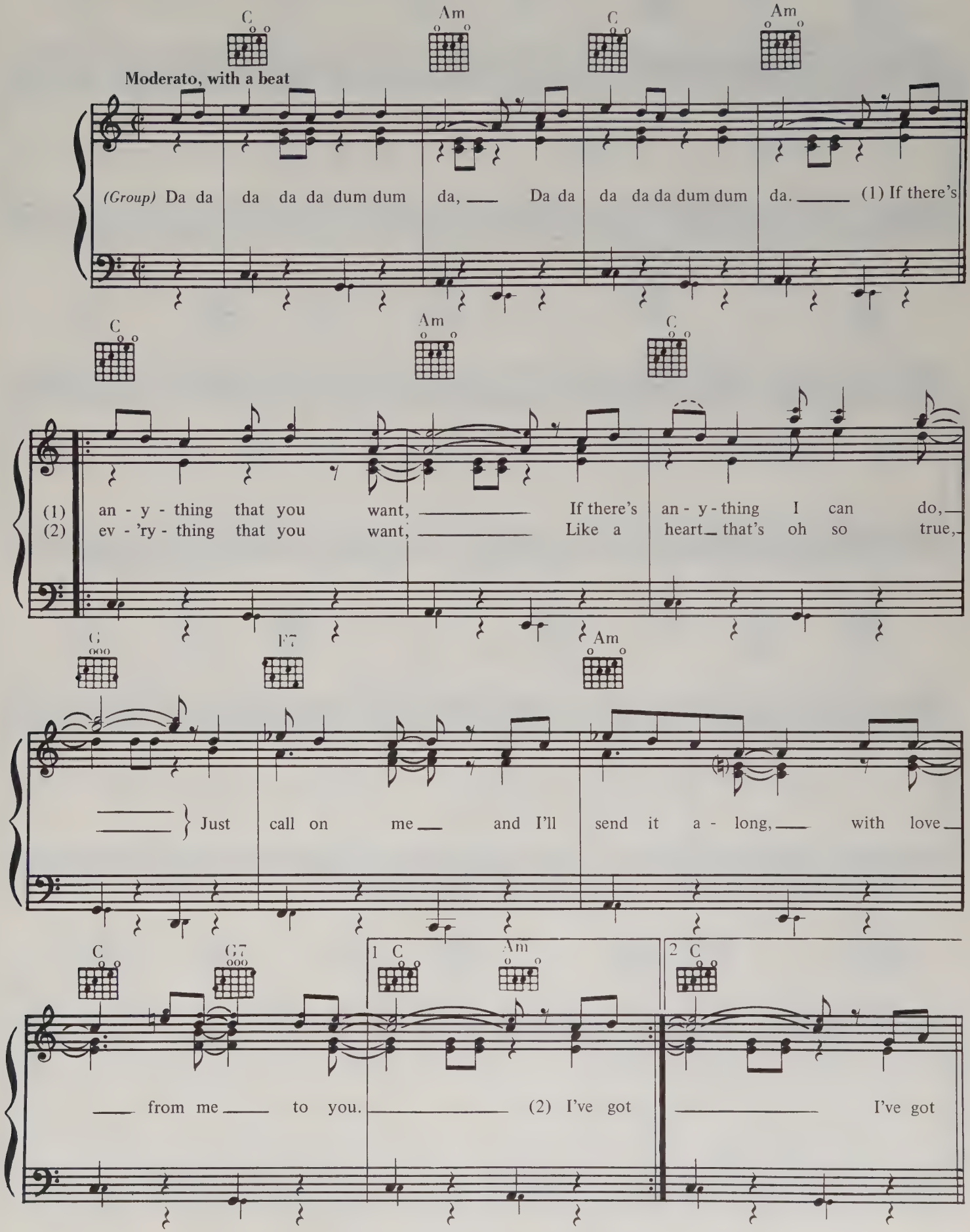

A
G
A
3rd time to Coda
do is thank you, girl, thank you, girl.
Bm
D
A
Thank you, girl, for lov - in' me the way that you do.
Em
A
echo: (Way that you do) That's the kind of love that is too
D
G
good to be true. And all I got - ta


A
G
A
D.C. al Coda
do
is
thank you, girl,
thank you, girl.
CODA
A
G
A
Ow!
G
D
G
D
G
Ow!
Ow!
Drum ad lib
A
G
D
G/D
D
G/D
D
Ow!
Ow!

From Me To You

By JOHN LENNON and PAUL McCARTNEY


C
Am
C
Am
Moderato, with a beat
(Group) Da da da da da dum dum da, Da da da da da dum dum da. (1) If there's
C
Am
C
(1) an - y - thing that you want, If there's an - y - thing I can do,
(2) ev - 'ry - thing that you want, Like a heart that's oh so true,
G
F7
Am
Just call on me and I'll send it a - long, with love
C
G7
1 C
Am
2 C
from me to you. (2) I've got I've got

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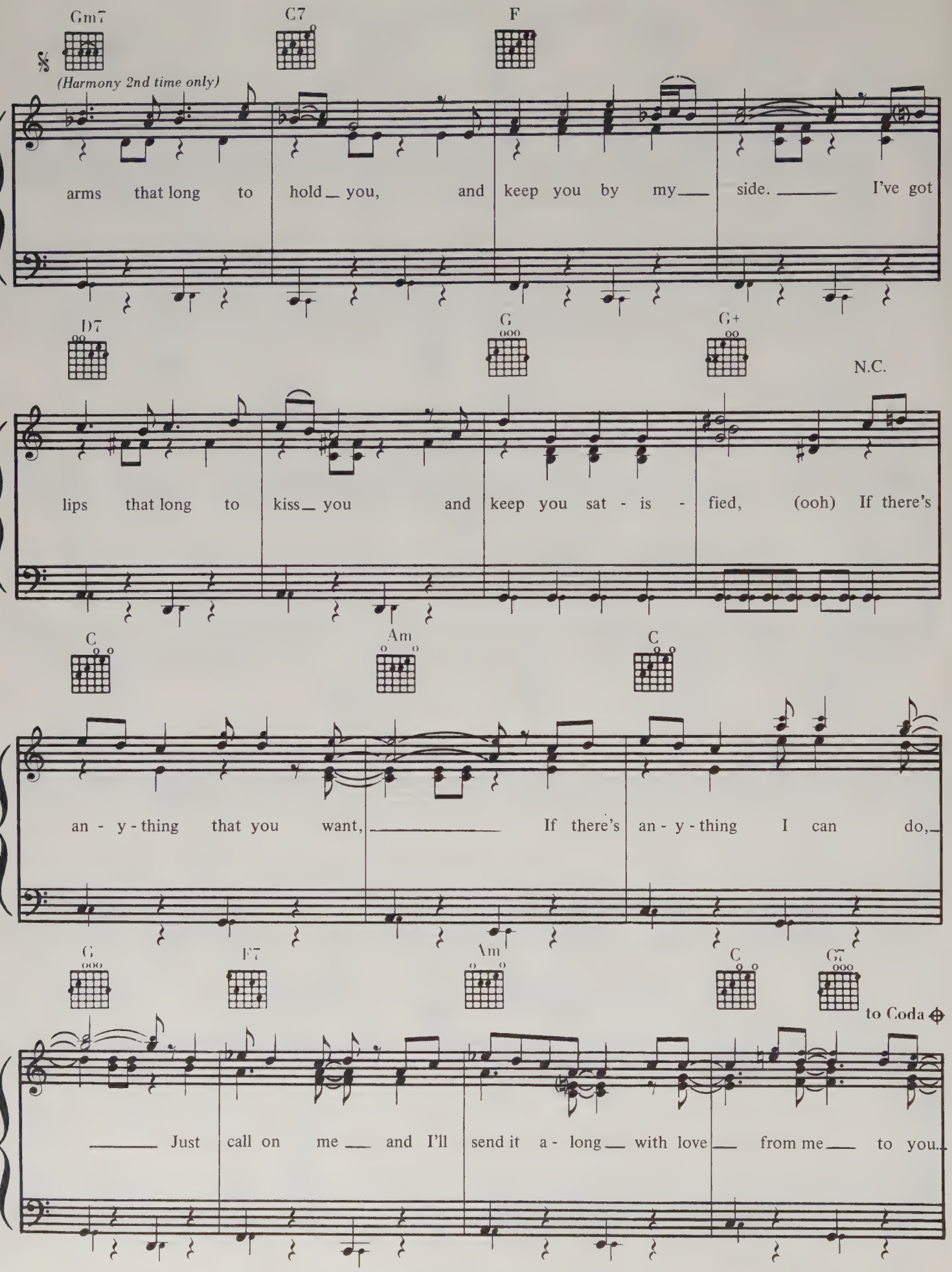
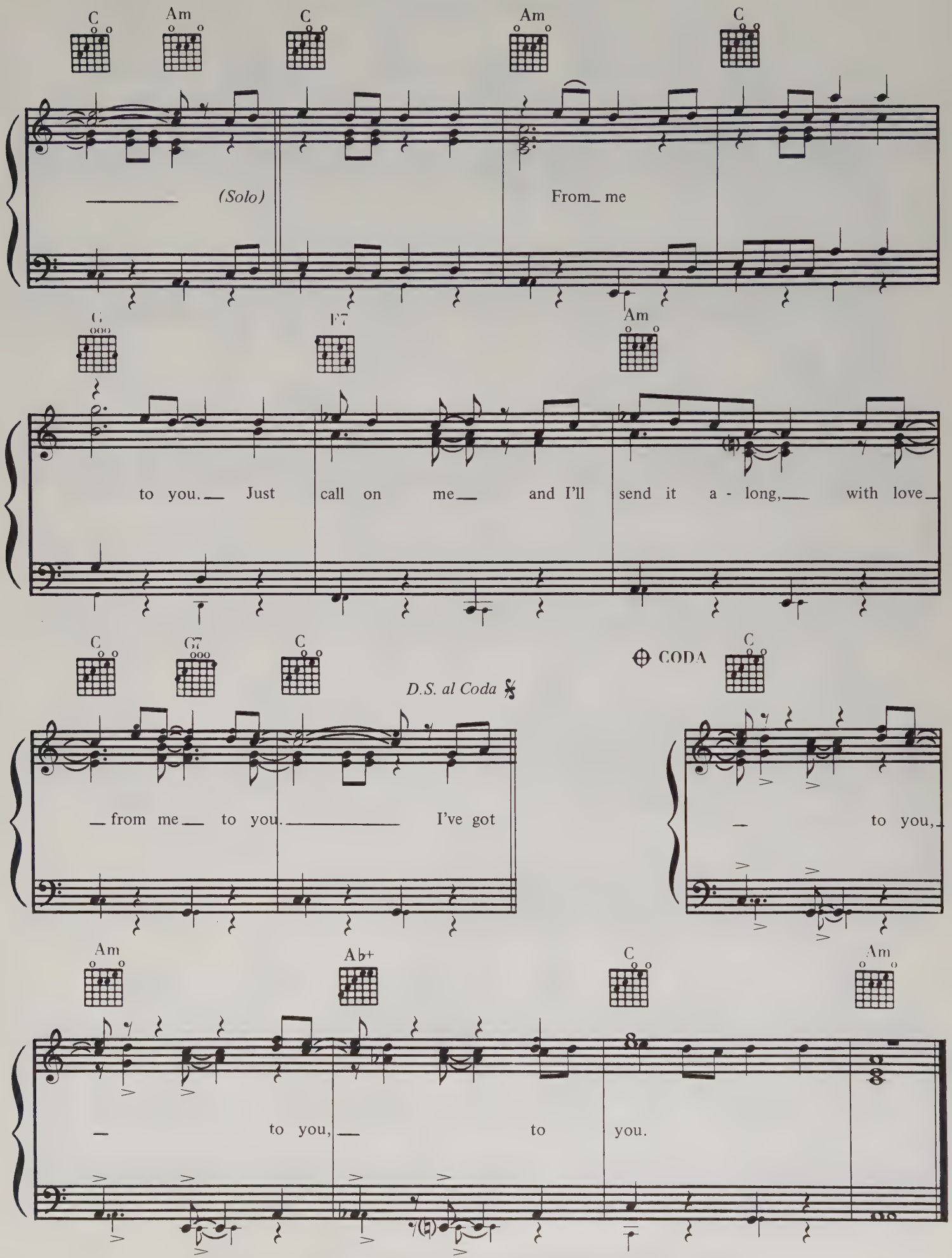
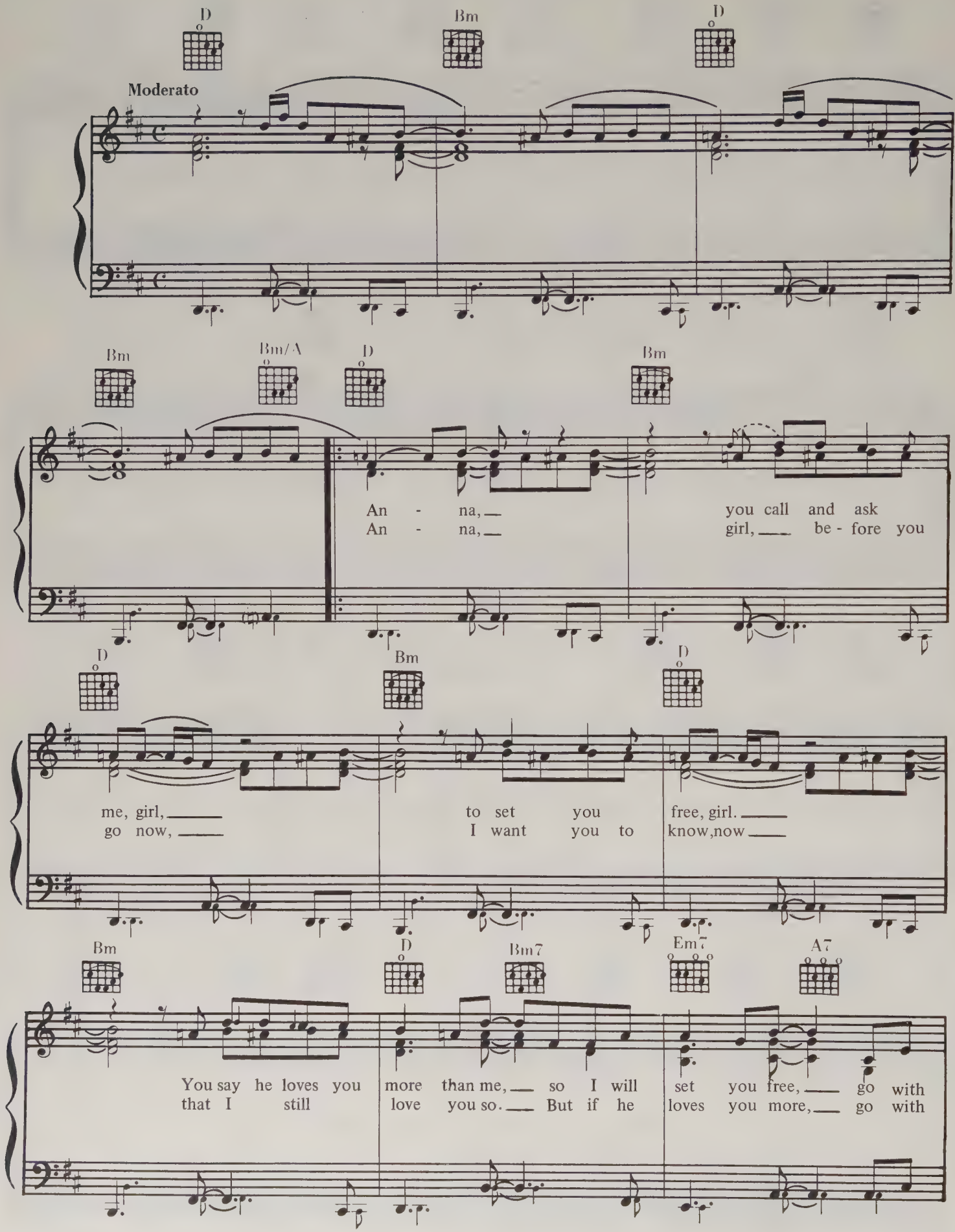

Gm7
C7
F
(Harmony 2nd time only)
arms that long to hold you, and keep you by my side. I've got
D7
G
G+
N.C.
lips that long to kiss you and keep you sat - is - fied, (ooh) If there's
C
Am
C
an - y - thing that you want, If there's an - y - thing I can do,
G
F7
Am
C
G7
to Coda
Just call on me and I'll send it a - long with love from me to you.


C
Am
C
Am
C
(Solo)
From_ me
G
F7
Am
to you.__ Just call on me__ and I'll send it a - long,__ with love_
C
G7
C
D.S. al Coda
CODA
C
_from me__ to you._____ I've got
_ to you,_
Am
Ab+
C
Am
_ to you,__ to you.

Anna (Go To Him)

By ARTHUR ALEXANDER



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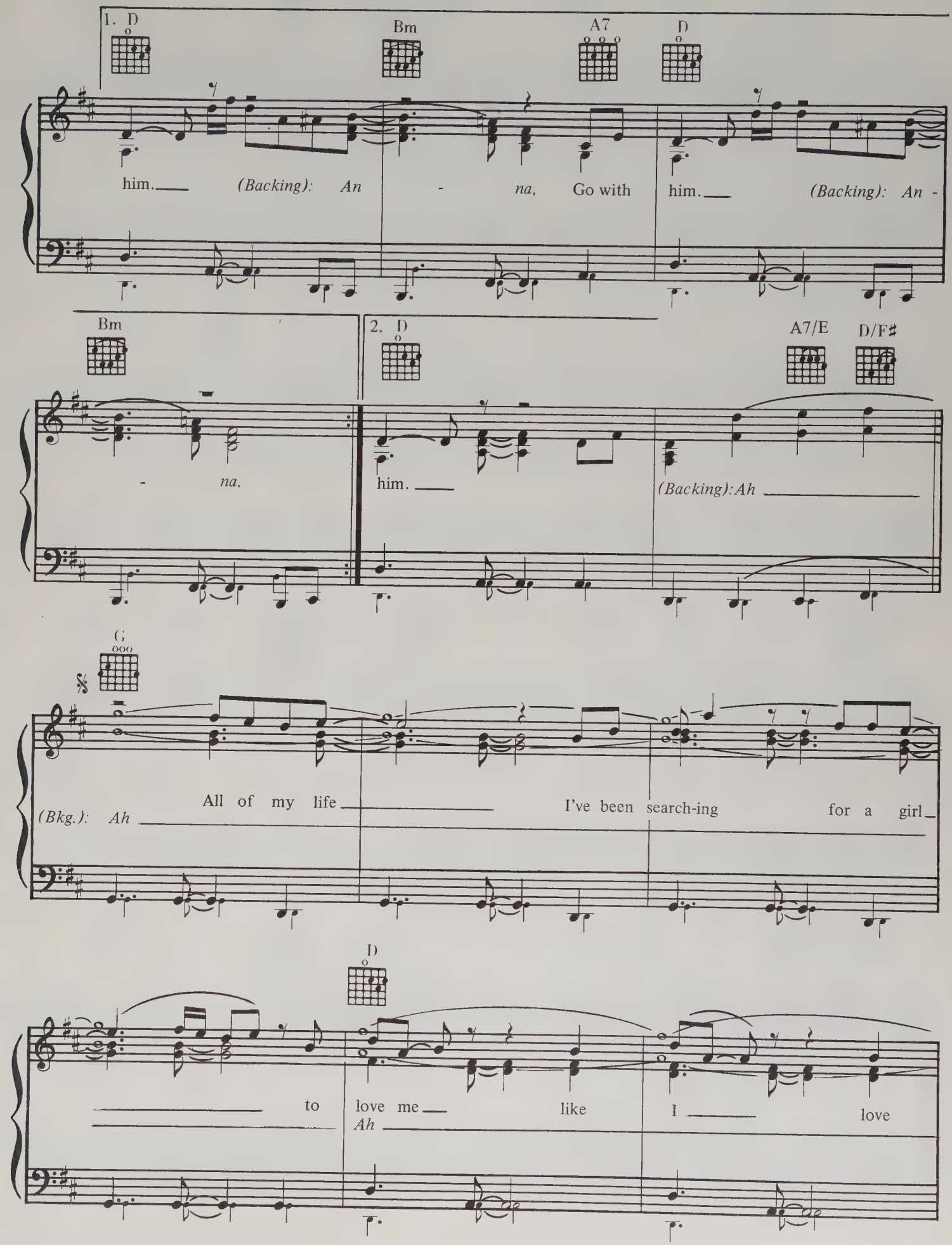
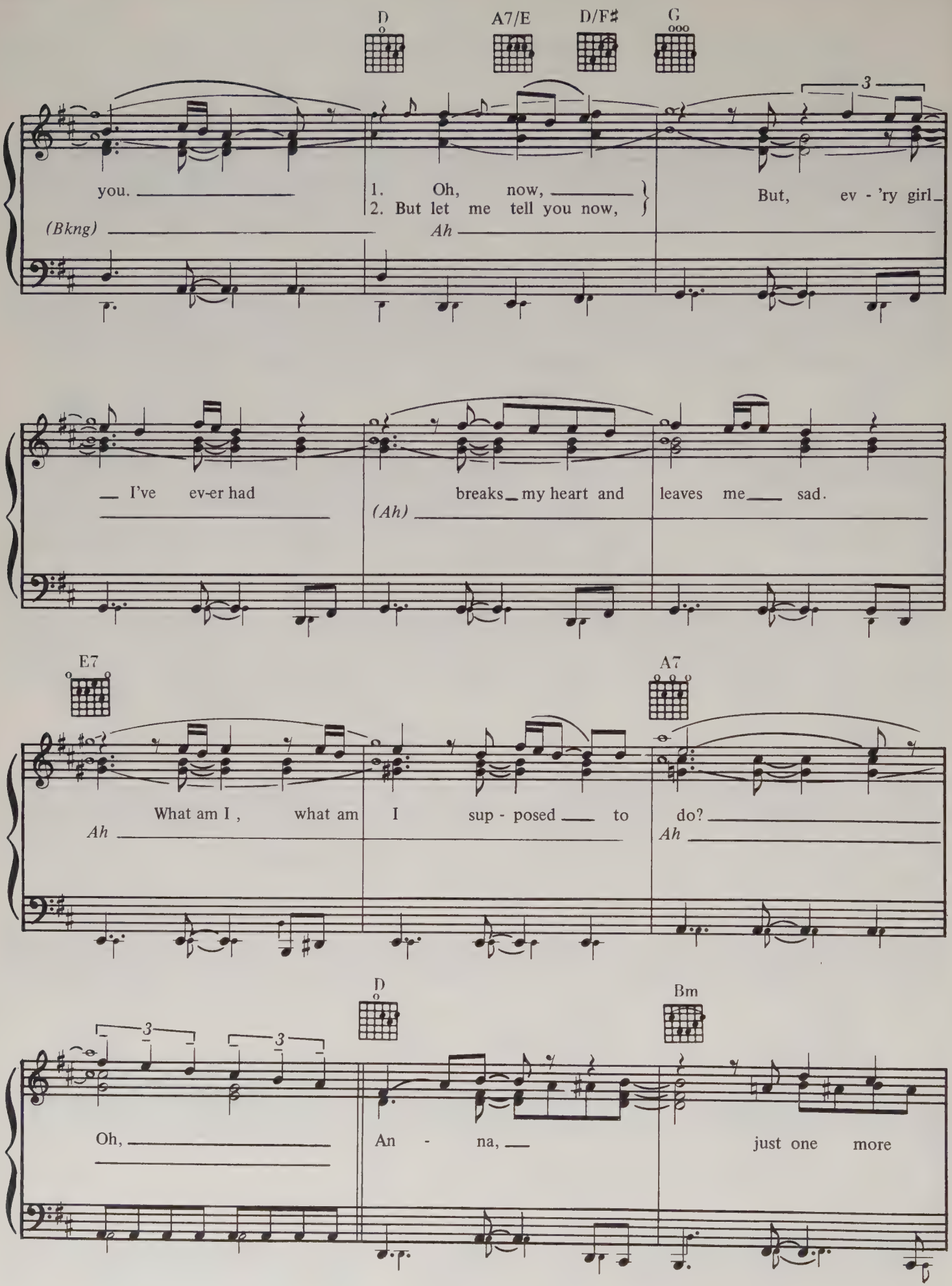
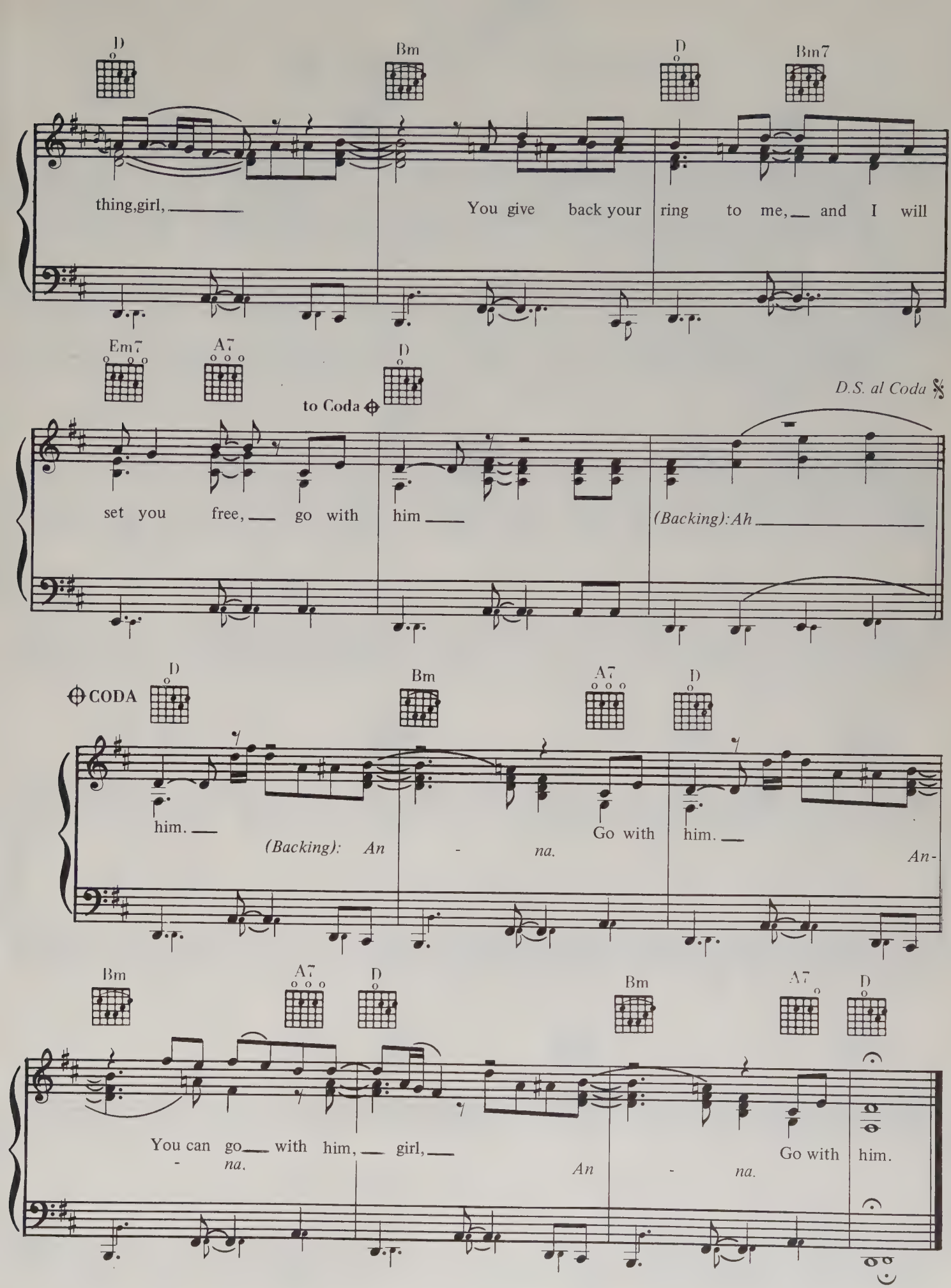
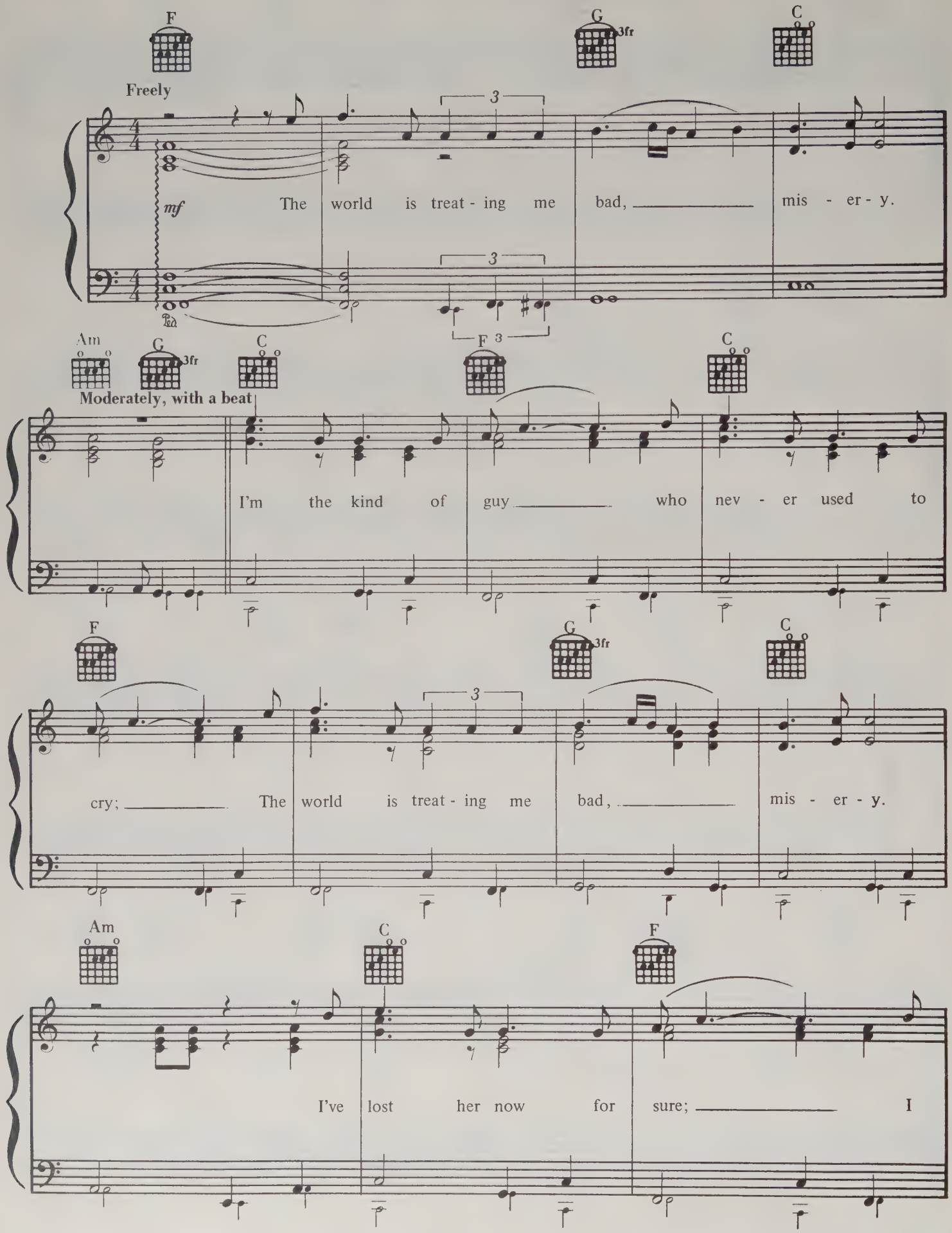

1. D
Bm
A7
D
him. (Backing): An - na, Go with him. (Backing): An -
Bm
2. D
A7/E
D/F♯
- na.
him.
(Backing):Ah
G
All of my life
I've been search-ing for a girl
(Bkg.): Ah
D
to
love me
like
I
love
Ah


D
A7/E
D/F♯
G
3
you.
1. Oh, now,
2. But let me tell you now,
But, ev - 'ry girl
(Bkng)
Ah
I've ev-er had
breaks my heart and
leaves me sad.
(Ah)
E7
A7
What am I, what am I sup - posed to do?
Ah
Ah
D
Bm
3
3
Oh,
An - na,
just one more


D
Bm
D
Bm7
thing,girl,
You give back your ring to me, and I will
Em7
A7
D
to Coda
D.S. al Coda
set you free, go with him
(Backing): Ah
CODA
D
Bm
A7
D
him.
(Backing): An - na.
Go with him.
An-
Bm
A7
D
Bm
A7
D
You can go with him, girl,
- na.
An - na.
Go with him.

Misery

By JOHN LENNON and PAUL McCARTNEY



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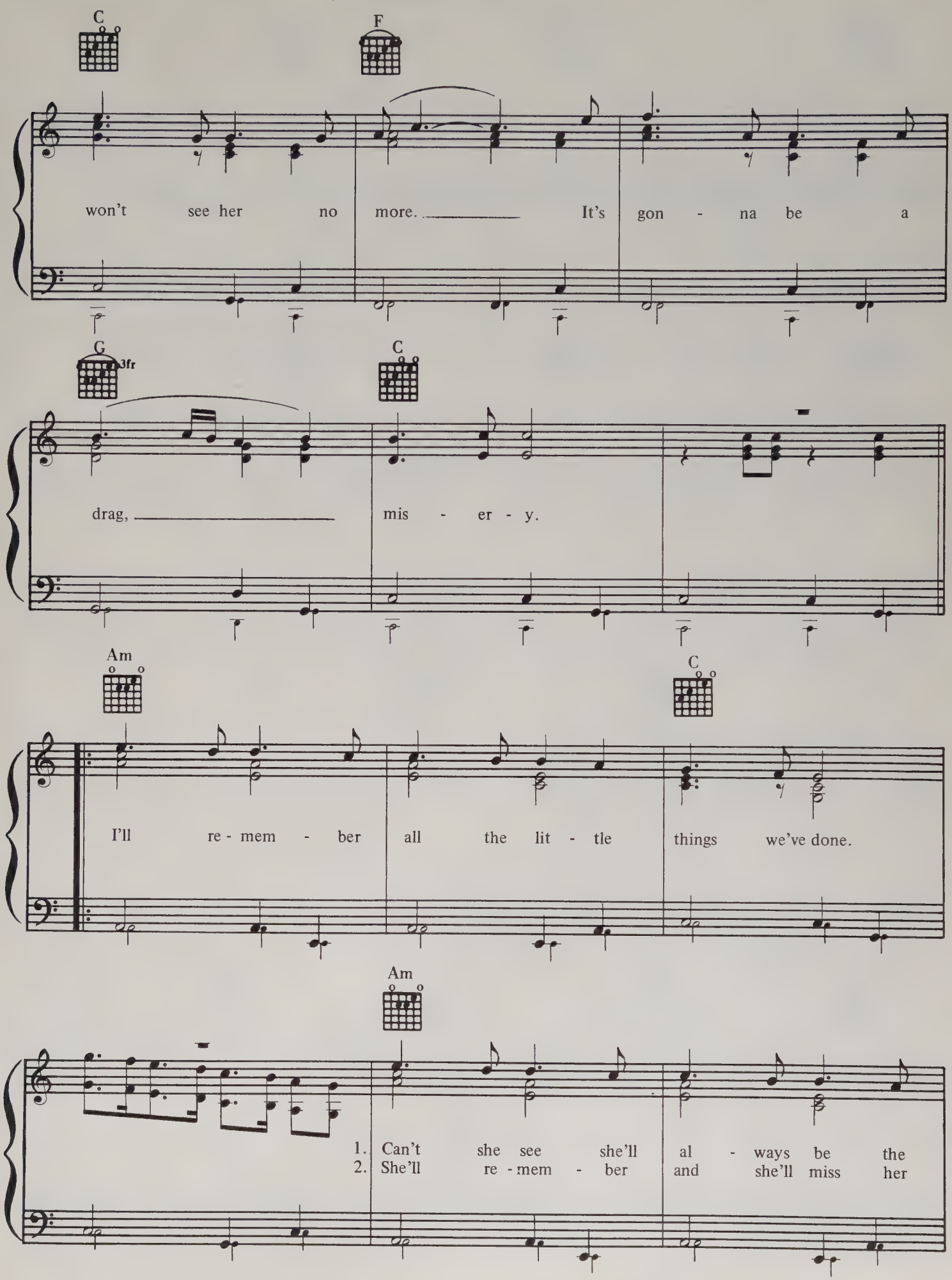
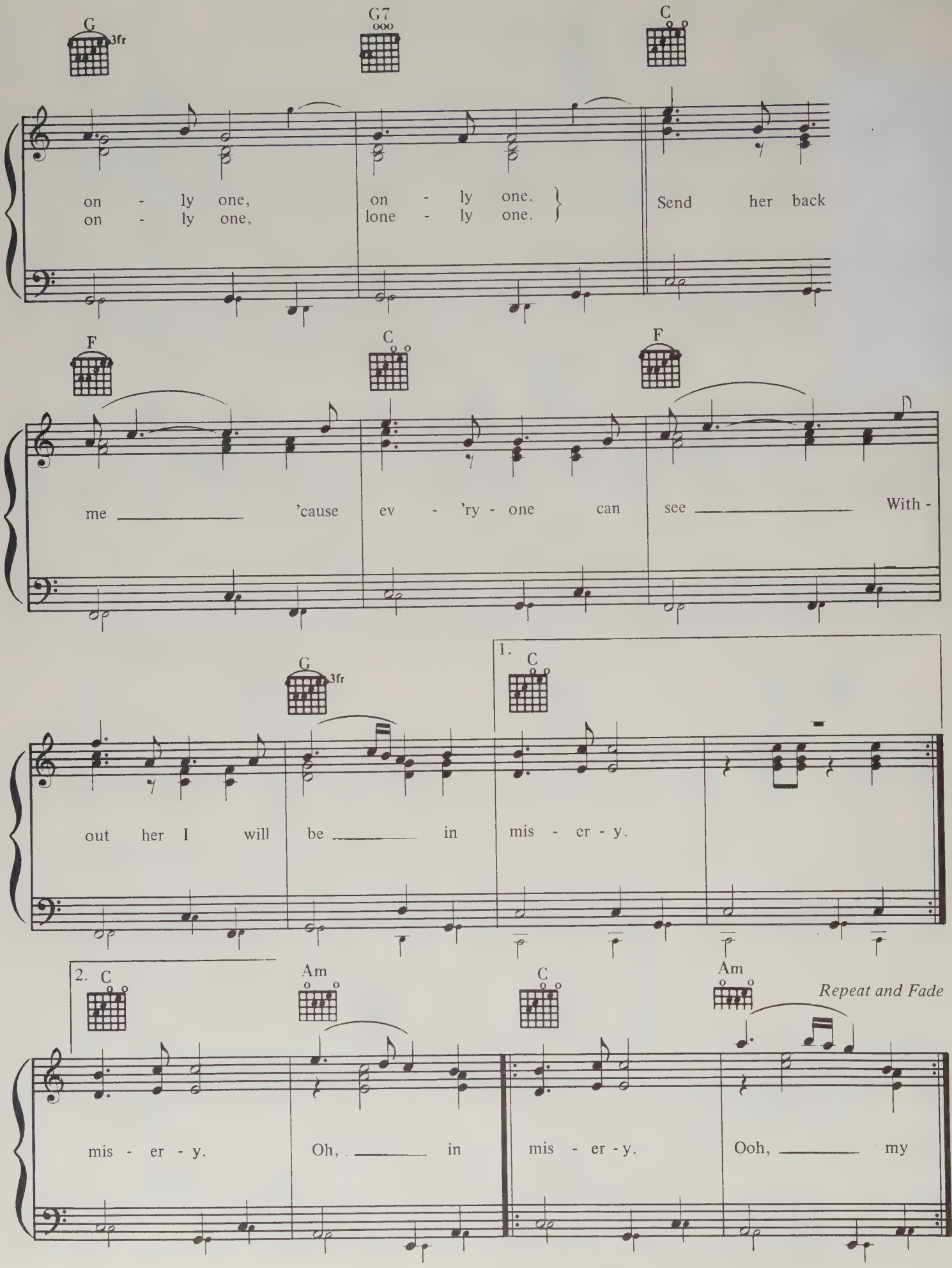
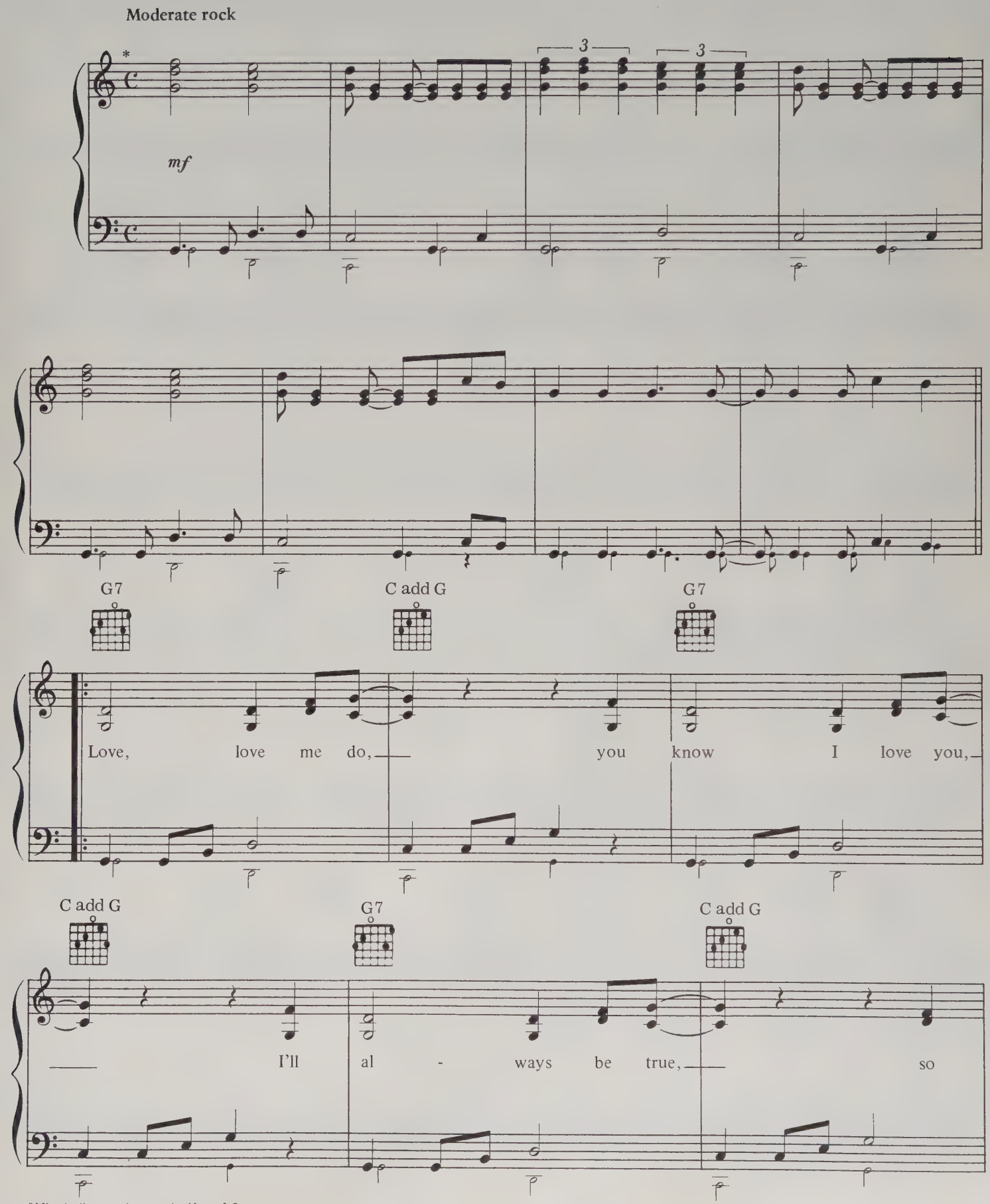

C
F
won't see her no more. It's gon - na be a
G
3fr
C
drag, mis - er - y.
Am
C
I'll re - mem - ber all the lit - tle things we've done.
Am
1. Can't she see she'll al - ways be the
2. She'll re - mem - ber and she'll miss her


G
3fr
G7
C
on - ly one,
on - ly one,
on - ly one.
lone - ly one.
Send her back
F
C
F
me
'cause ev - 'ry - one can see
With -
G
3fr
1.
C
out her I will be
in mis - er - y.
2. C
Am
C
Am
Repeat and Fade
mis - er - y.
Oh,
in
mis - er - y.
Ooh,
my

Love Me Do

By JOHN LENNON and PAUL McCARTNEY



*Mixolydian mode, not the Key of C.

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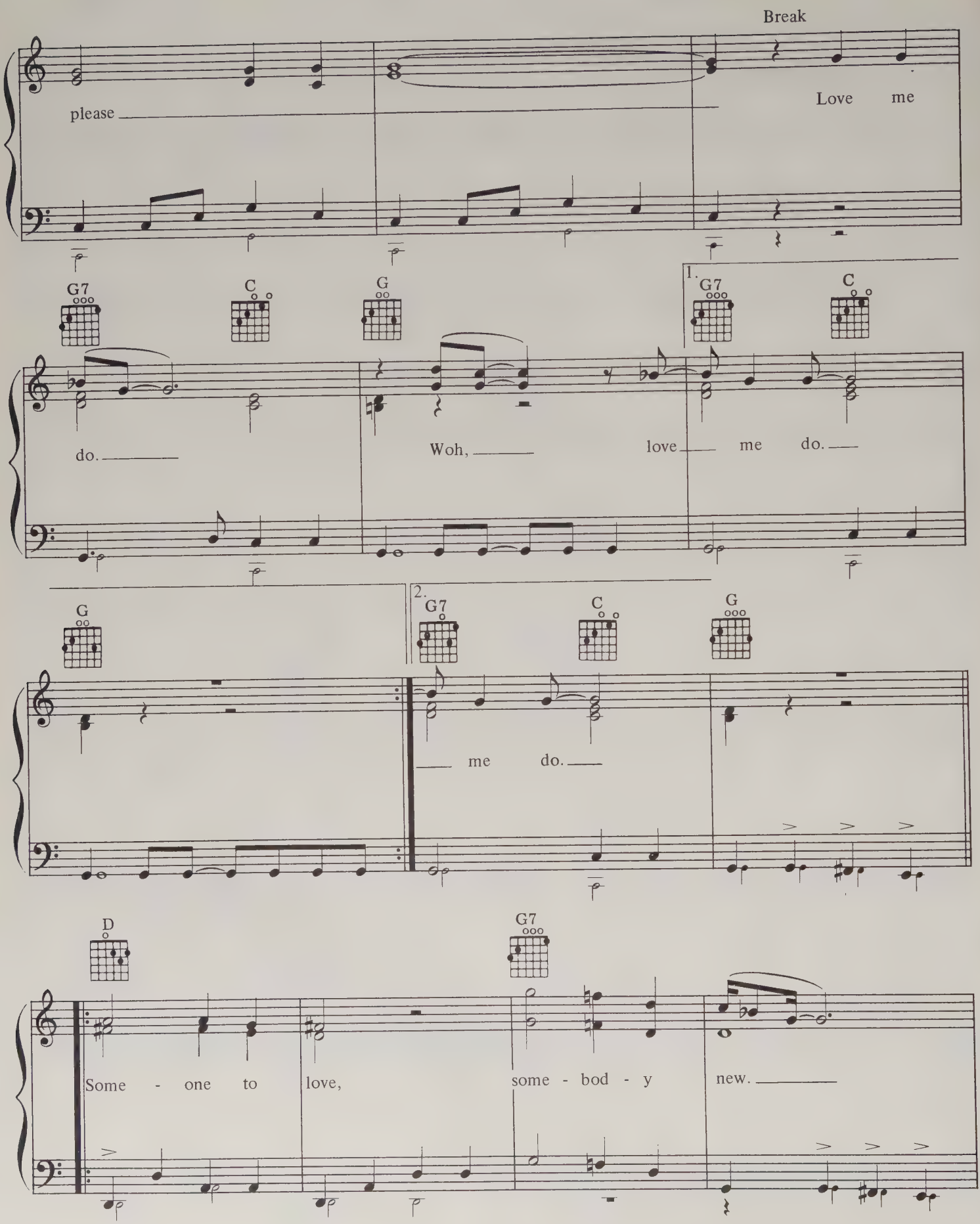
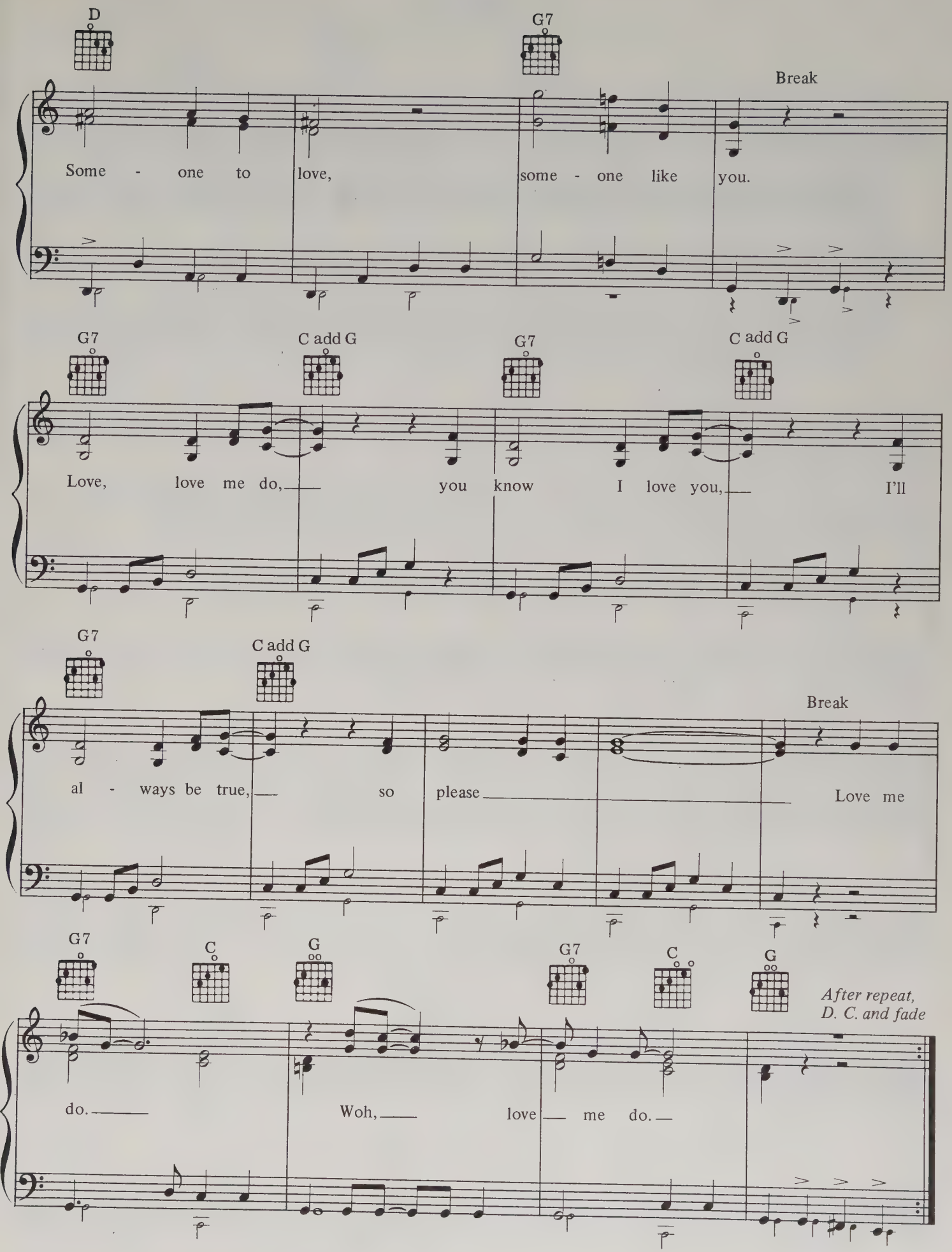
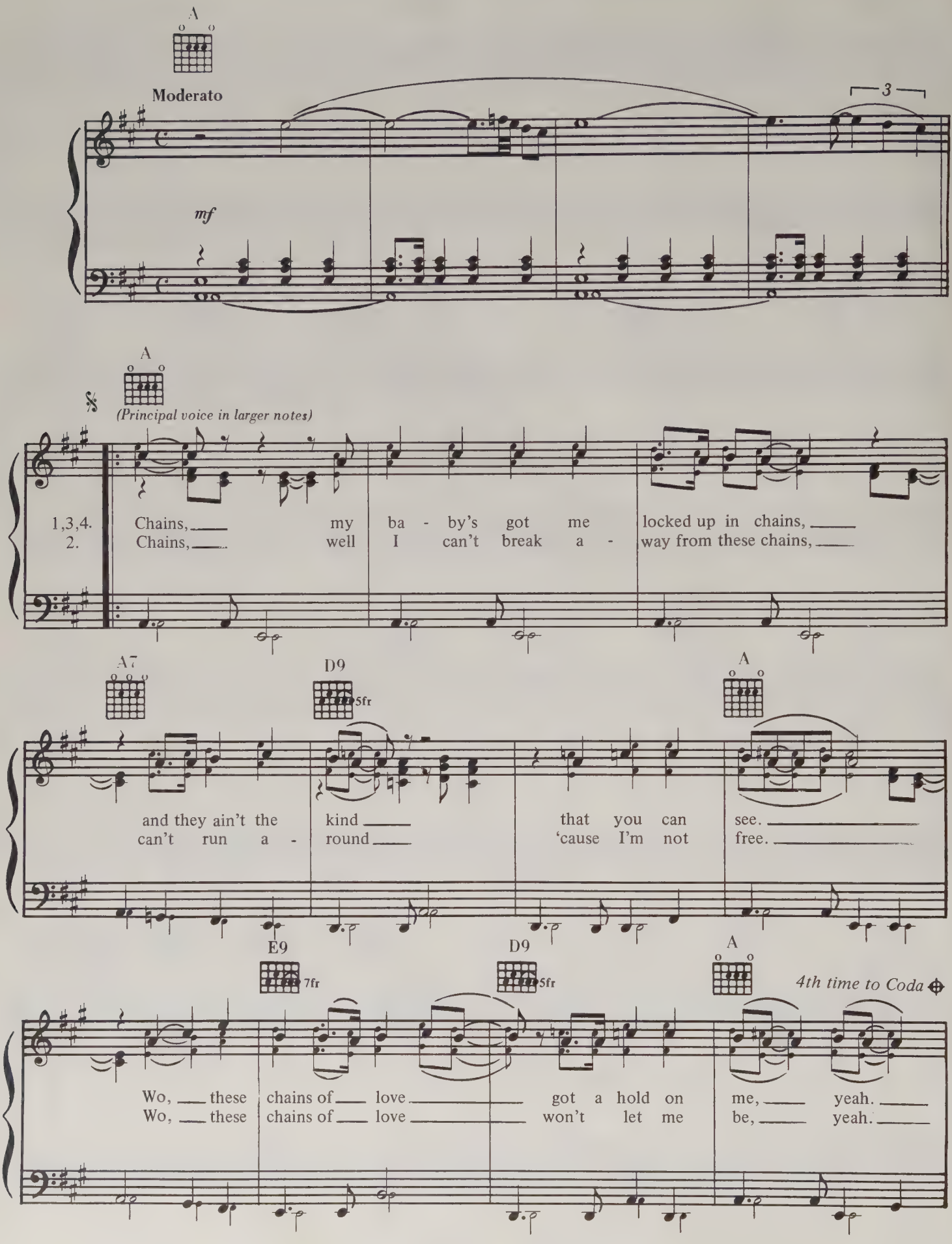

Break
please
Love me
G7
C
G
1.
G7
C
do.
Woh,
love me do.
G
2.
G7
C
G
me do.
D
G7
Some - one to love,
some - bod - y new.


D
G7
Break
Some - one to love, some - one like you.
G7
C add G
G7
C add G
Love, love me do, you know I love you, I'll
G7
C add G
Break
al - ways be true, so please Love me
G7
C
G
G7
C
G
After repeat, D. C. and fade
do. Woh, love me do.

Chains

By GERRY GOFFIN AND CAROLE KING



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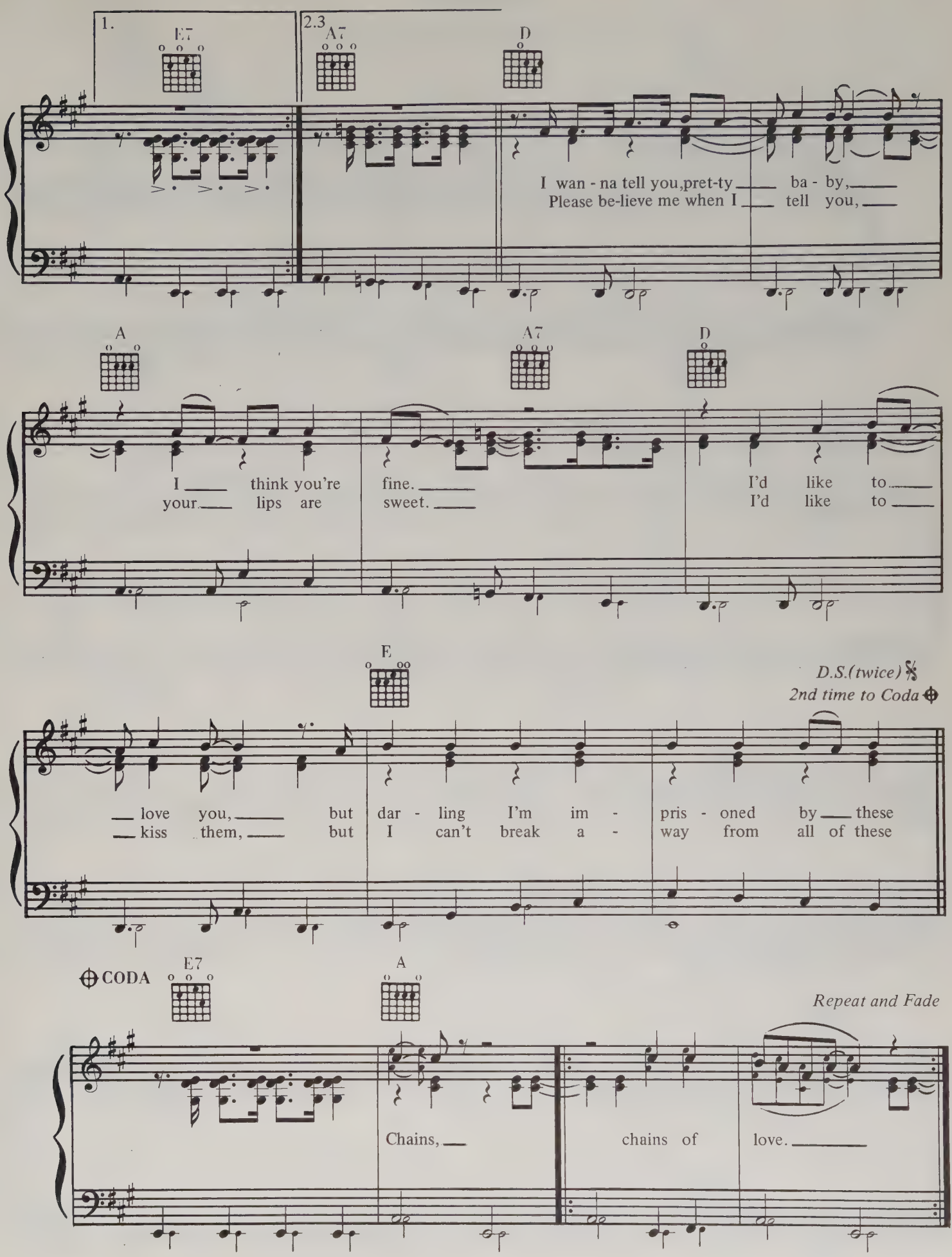
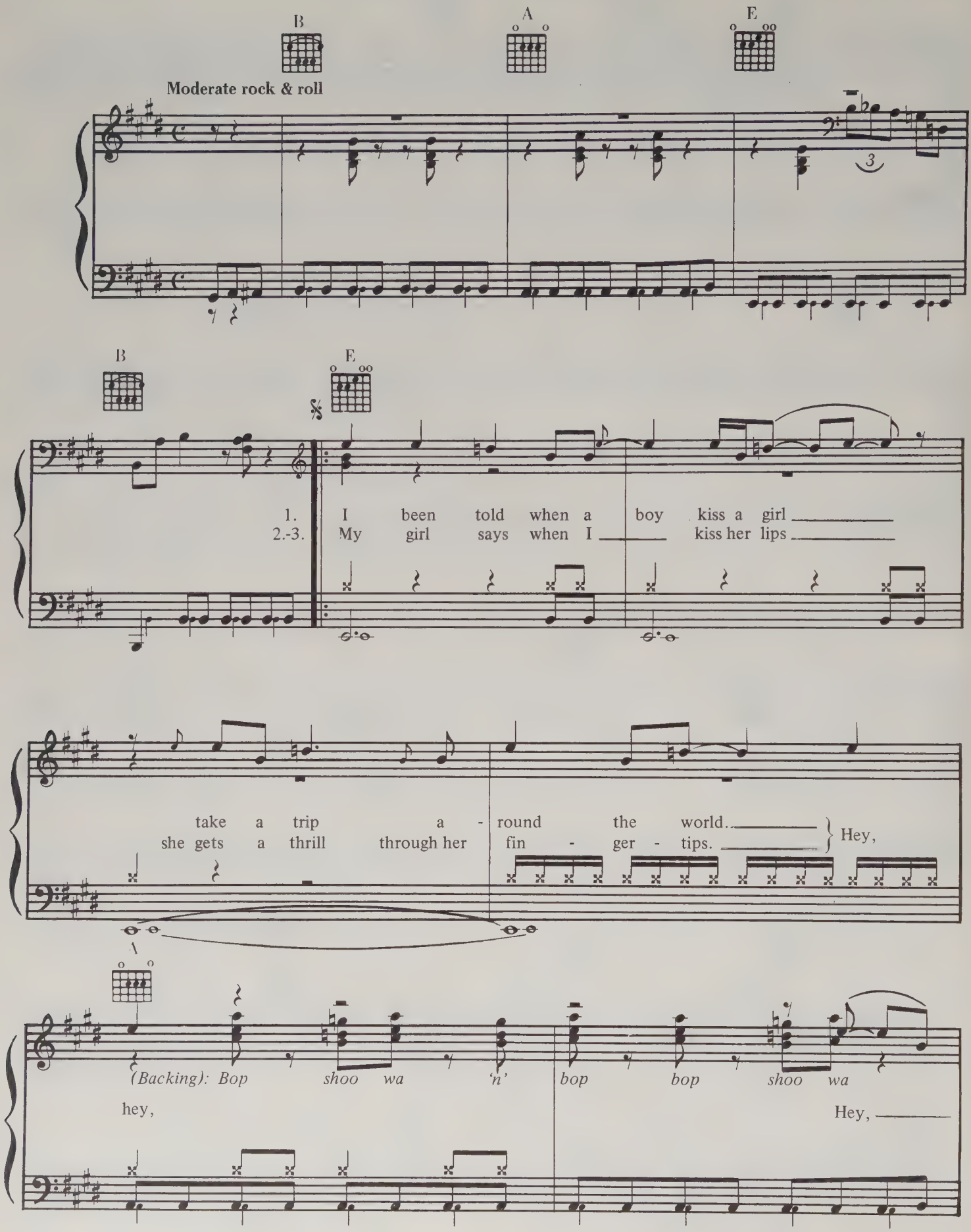

1.
E7
2.3
A7
D
I wan - na tell you, pret-ty ba - by,
Please be-lieve me when I tell you,
A
A7
D
I think you're fine. I'd like to
your lips are sweet. I'd like to
E
D.S.(twice)
2nd time to Coda
love you, but dar - ling I'm im - pris - oned by these
kiss them, but I can't break a - way from all of these
CODA
E7
A
Repeat and Fade
Chains, chains of love.

Boys

By LUTHER DIXON and WES FARRELL

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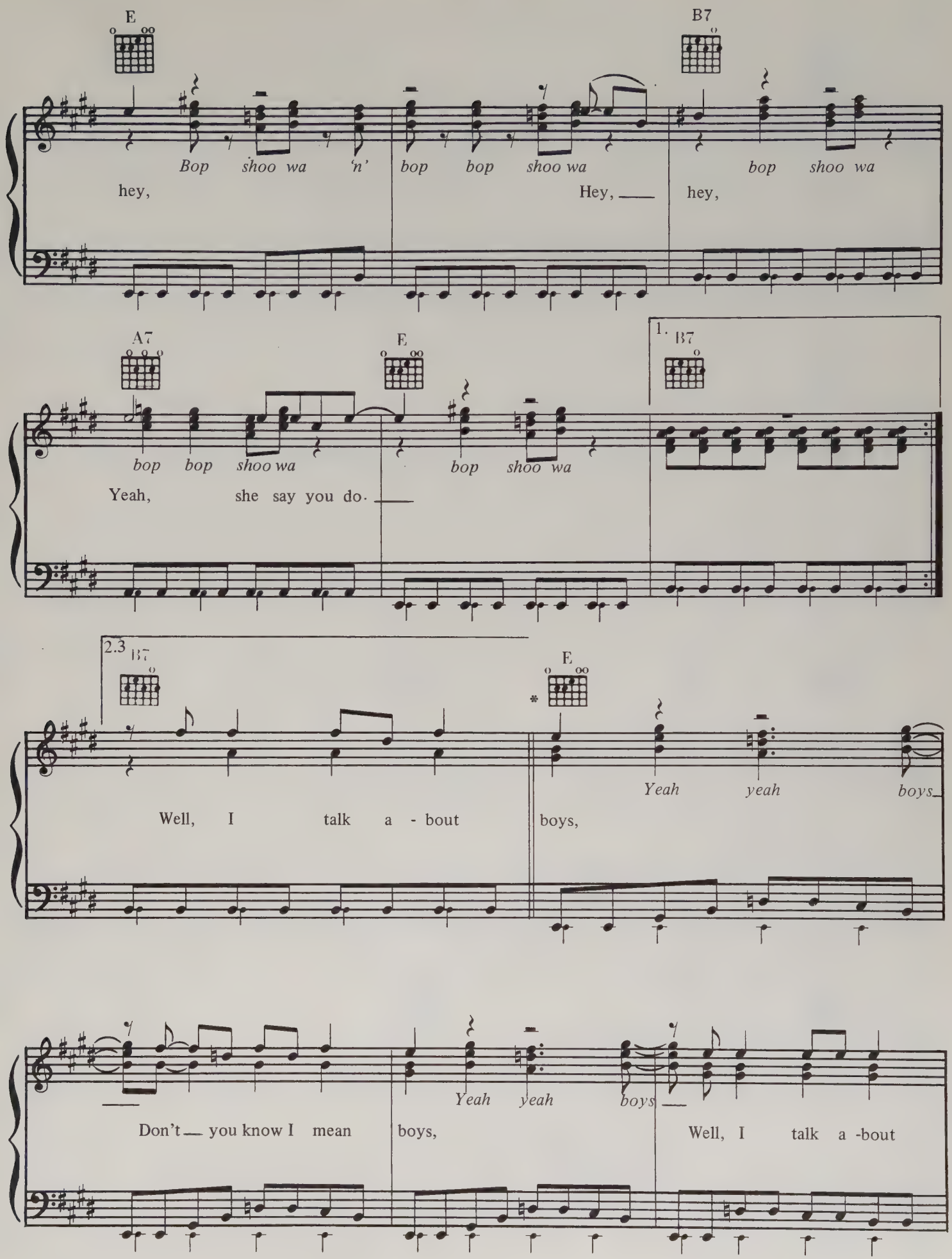
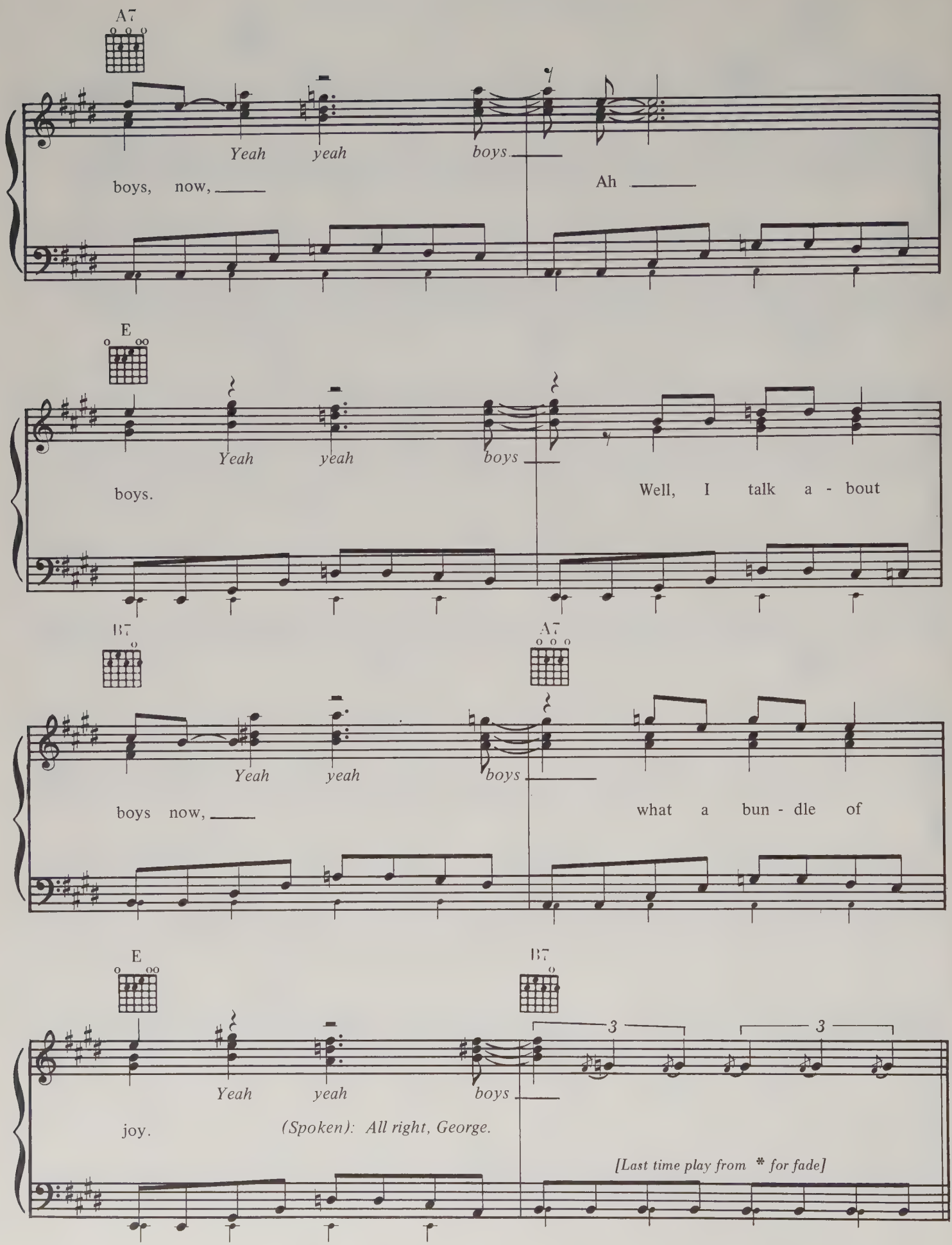
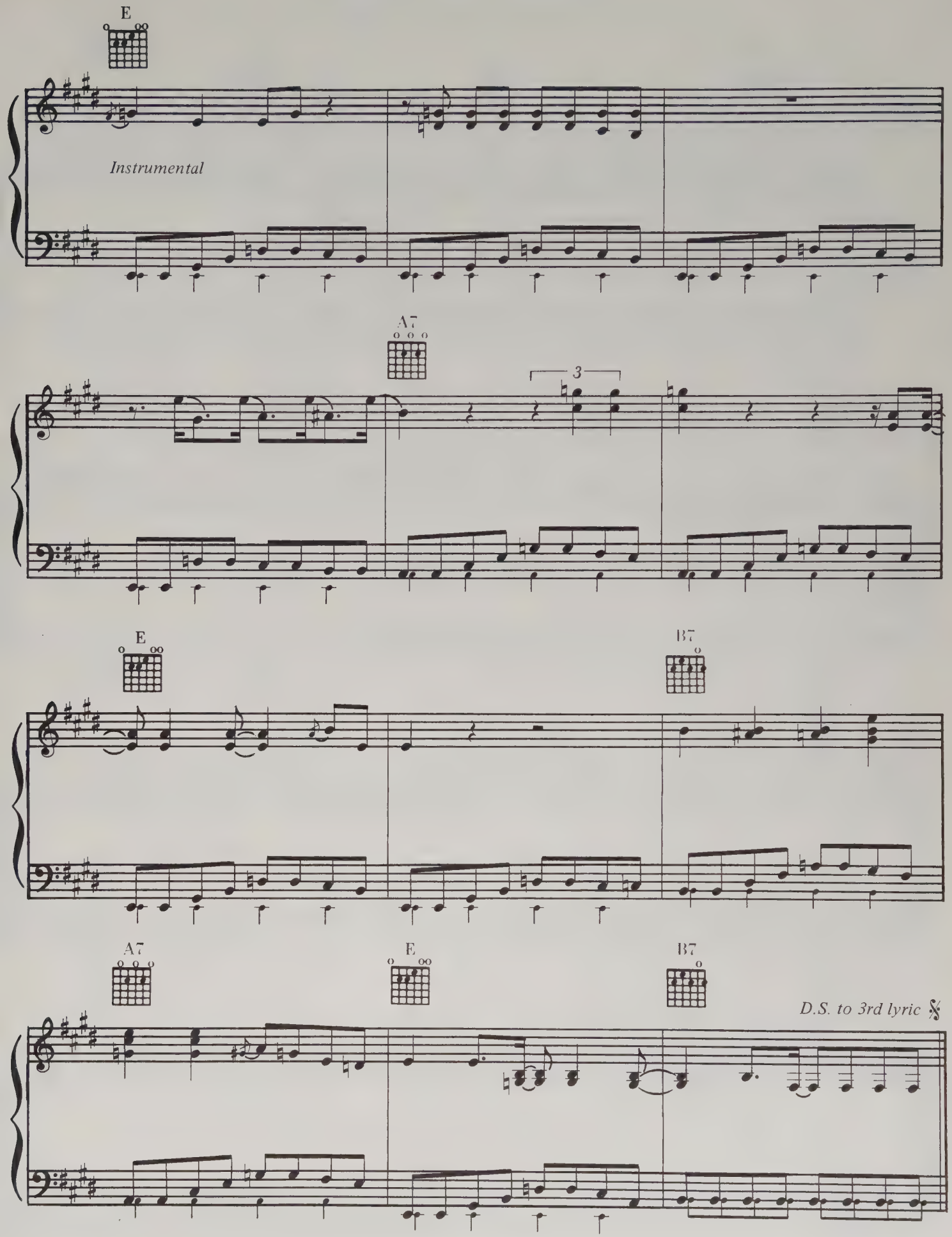
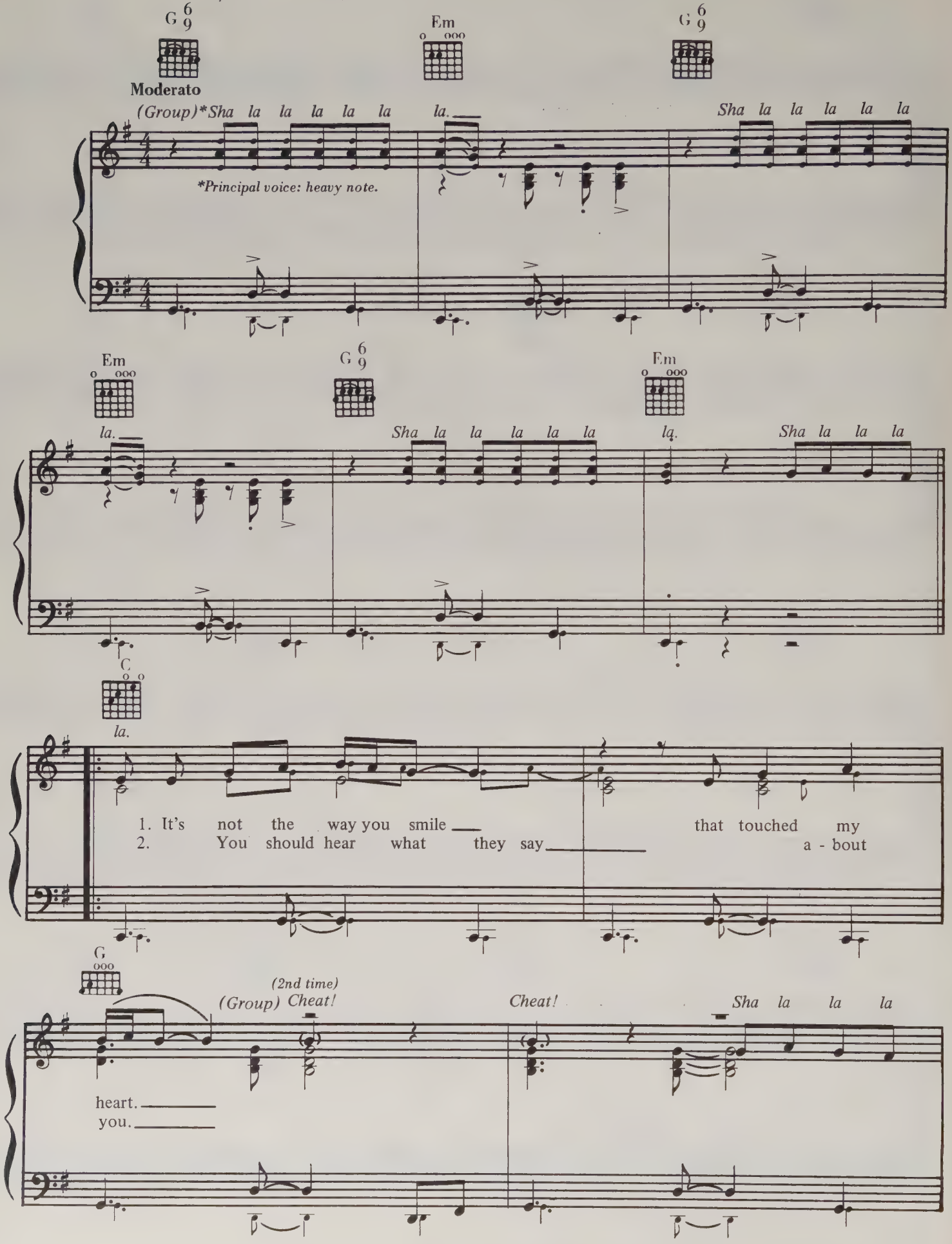

E
B7
Bop shoo wa 'n' bop bop shoo wa bop shoo wa
hey, Hey, hey,
A7
E
1. B7
bop bop shoo wa bop shoo wa
Yeah, she say you do.
2.3 B7
E
Well, I talk a - bout boys,
Yeah yeah boys
Don't you know I mean boys,
Yeah yeah boys
Well, I talk a -bout


A7
Yeah yeah boys
boys, now,
Ah
E
Yeah yeah boys
boys.
Well, I talk a - bout
B7
A7
Yeah yeah boys
boys now,
what a bun - dle of
E
B7
3
3
Yeah yeah boys
joy.
(Spoken): All right, George.
[Last time play from * for fade]


E
Instrumental
A7
3
E
B7
A7
E
B7
D.S. to 3rd lyric

Baby, It's You

By HAL DAVID, BURT BACHARACH and BARNEY WILLIAMS



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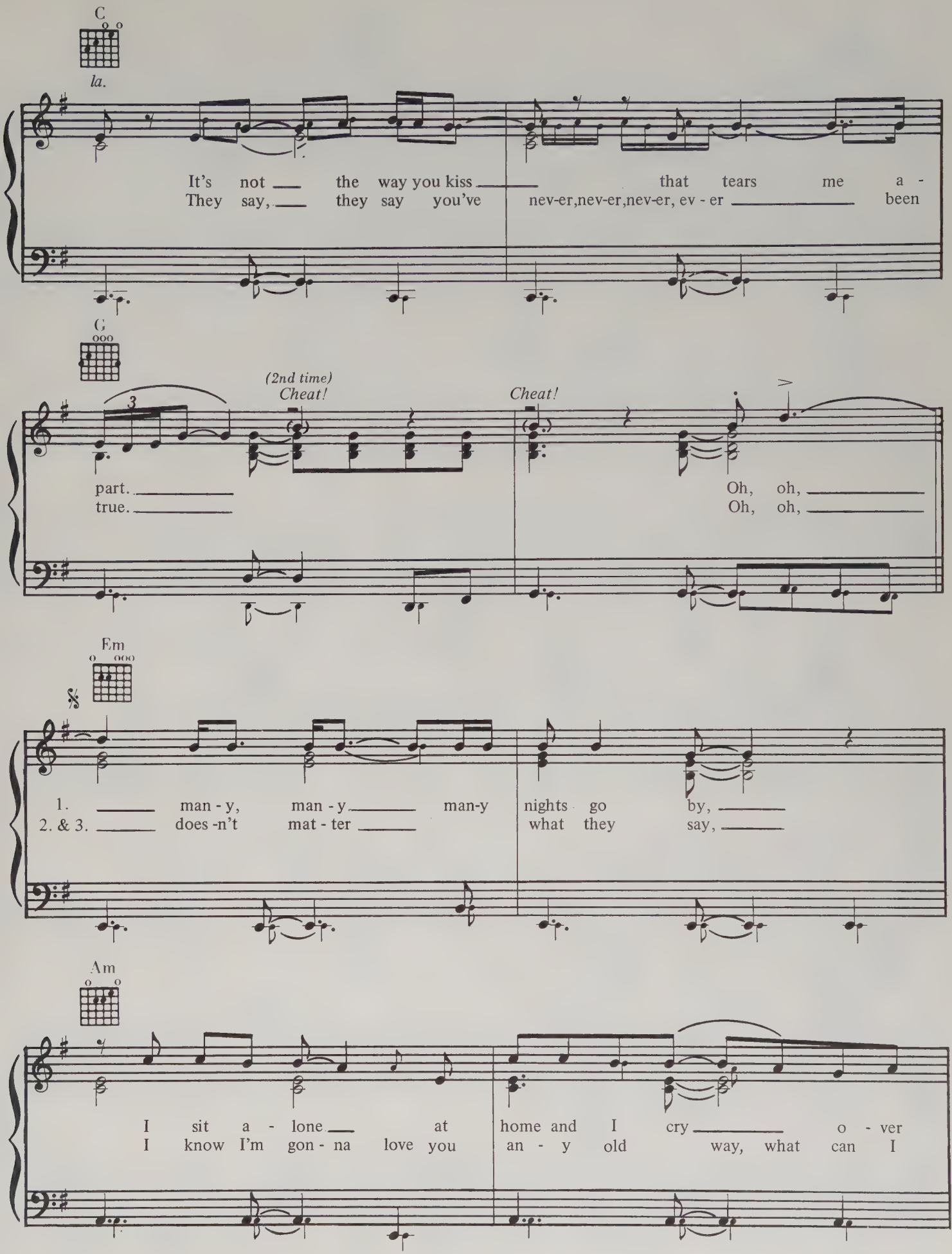
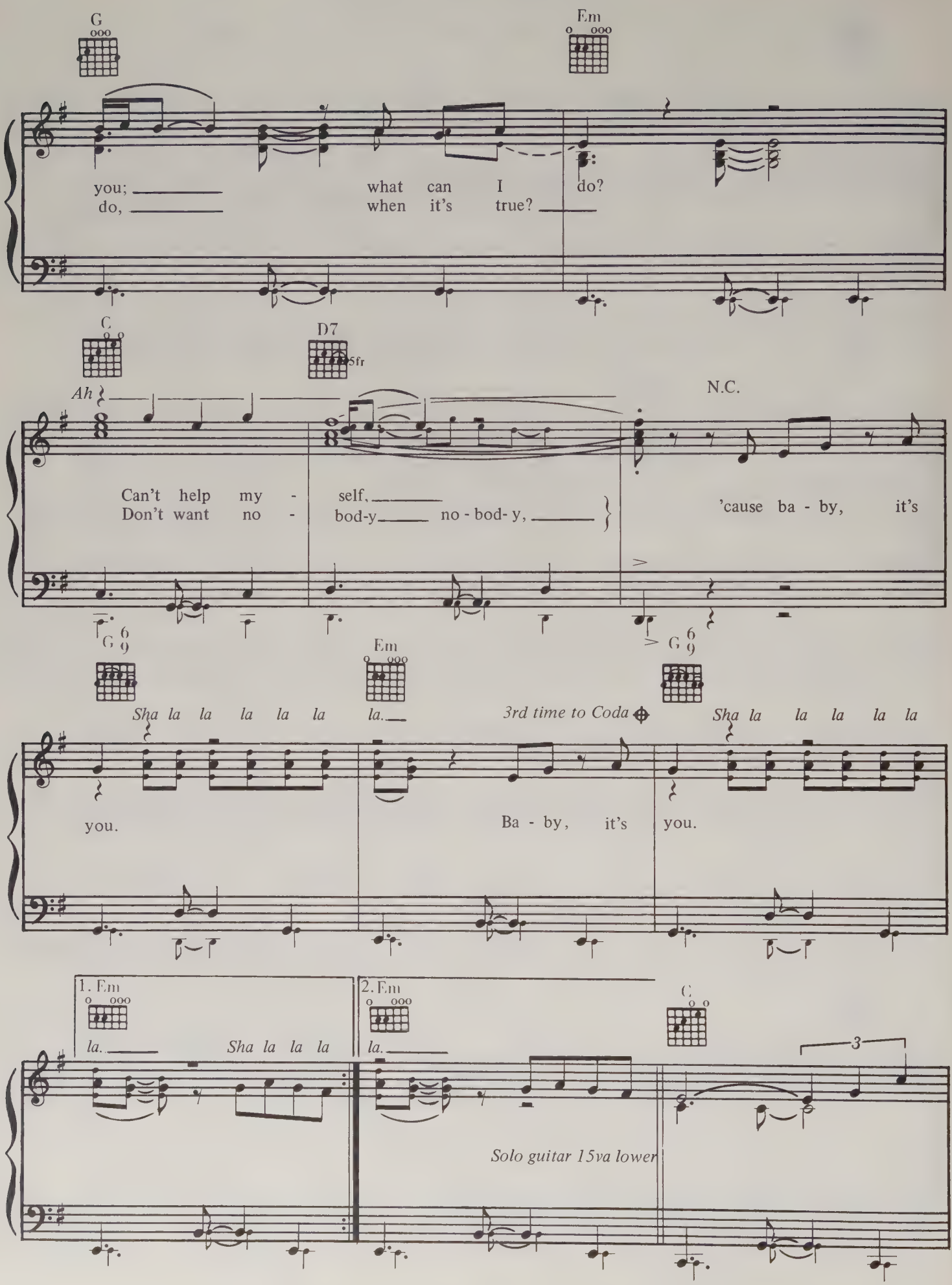
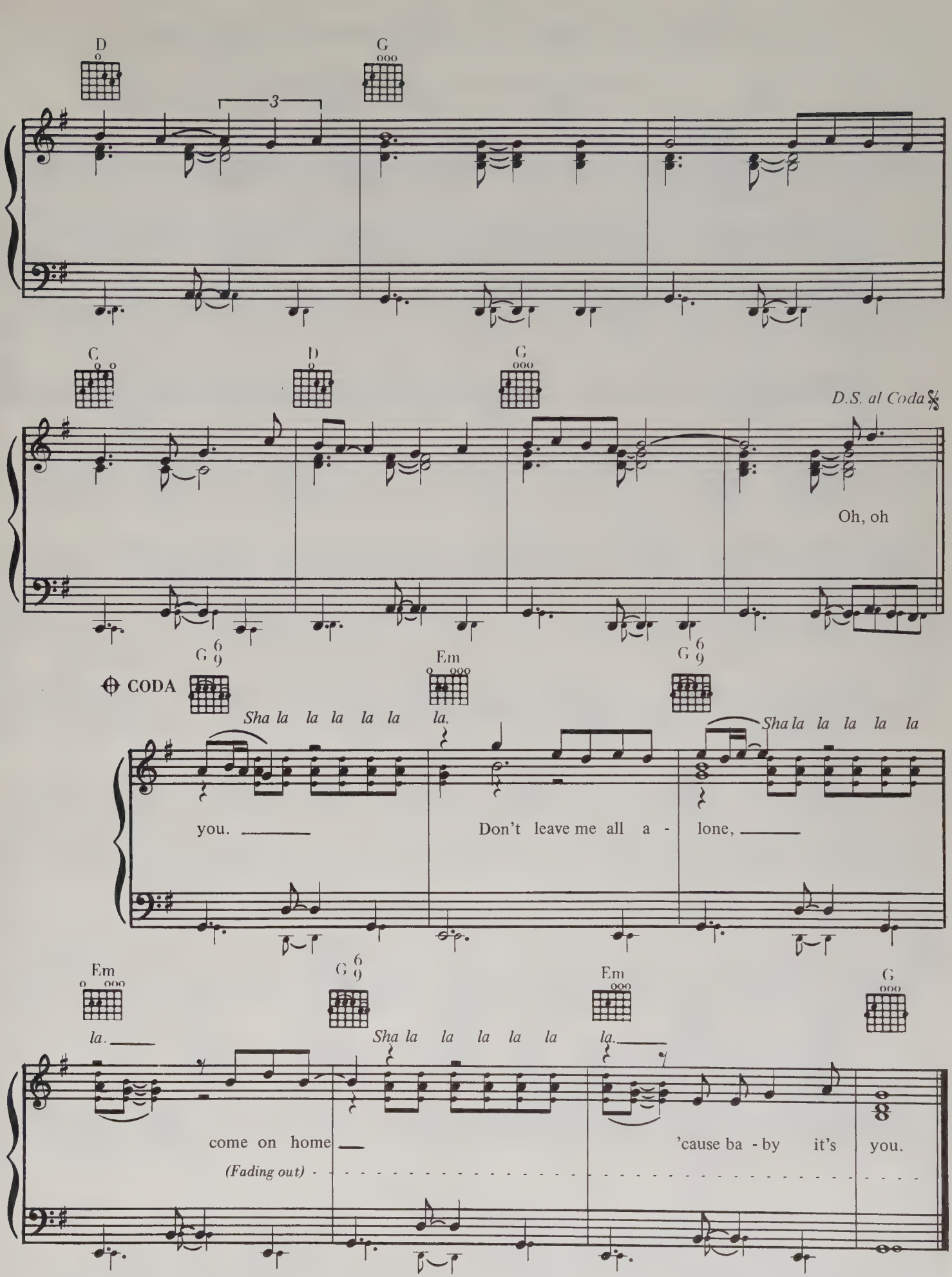
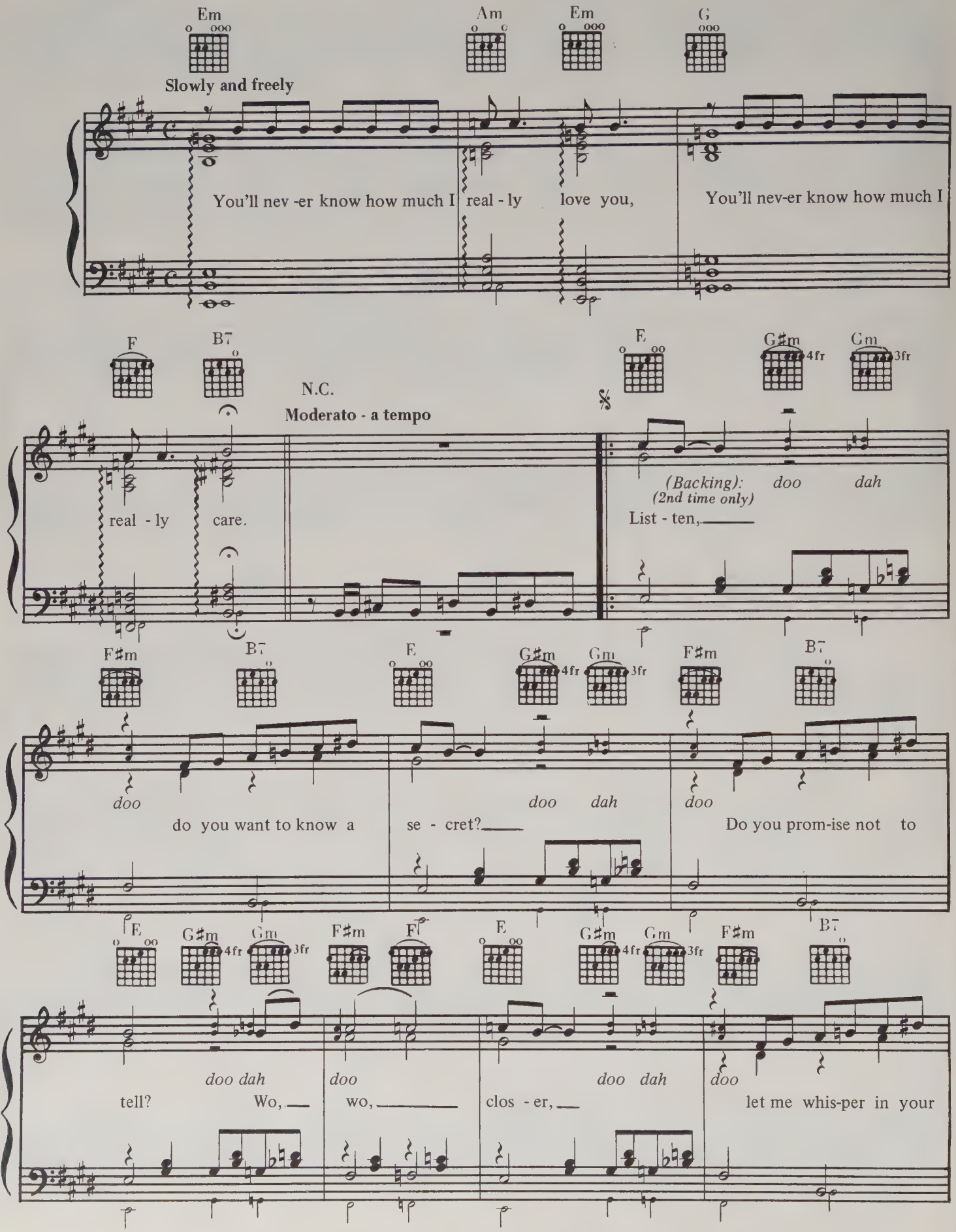

C
la.
It's not the way you kiss that tears me a -
They say, they say you've nev-er,nev-er,nev-er, ev - er been
G
(2nd time)
Cheat!
Cheat!
part.
true.
Oh, oh,
Oh, oh,
Em
1. man - y, man - y man-y nights go by,
2. & 3. does -n't mat - ter what they say,
Am
I sit a - lone at home and I cry o - ver
I know I'm gon - na love you an - y old way, what can I


G
Em
you; what can I do?
do, when it's true?
C
D7
5fr
Ah
N.C.
Can't help my - self,
Don't want no - bod-y no - bod- y,
'cause ba - by, it's
G 6 9
Em
G 6 9
Sha la la la la la la.
3rd time to Coda
Sha la la la la la
you.
Ba - by, it's you.
1. Em
2. Em
C
la. Sha la la la
la.
3
Solo guitar 15va lower


D
G
3
C
D
G
D.S. al Coda
Oh, oh
G 6/9
Em
G 6/9
CODA
Sha la la la la la la.
Sha la la la la la
you.
Don't leave me all a - lone,
Em
G 6/9
Em
G
la.
Sha la la la la la la.
come on home
'cause ba - by it's you.
(Fading out)

Do You Want To Know A Secret

By JOHN LENNON and PAUL McCARTNEY



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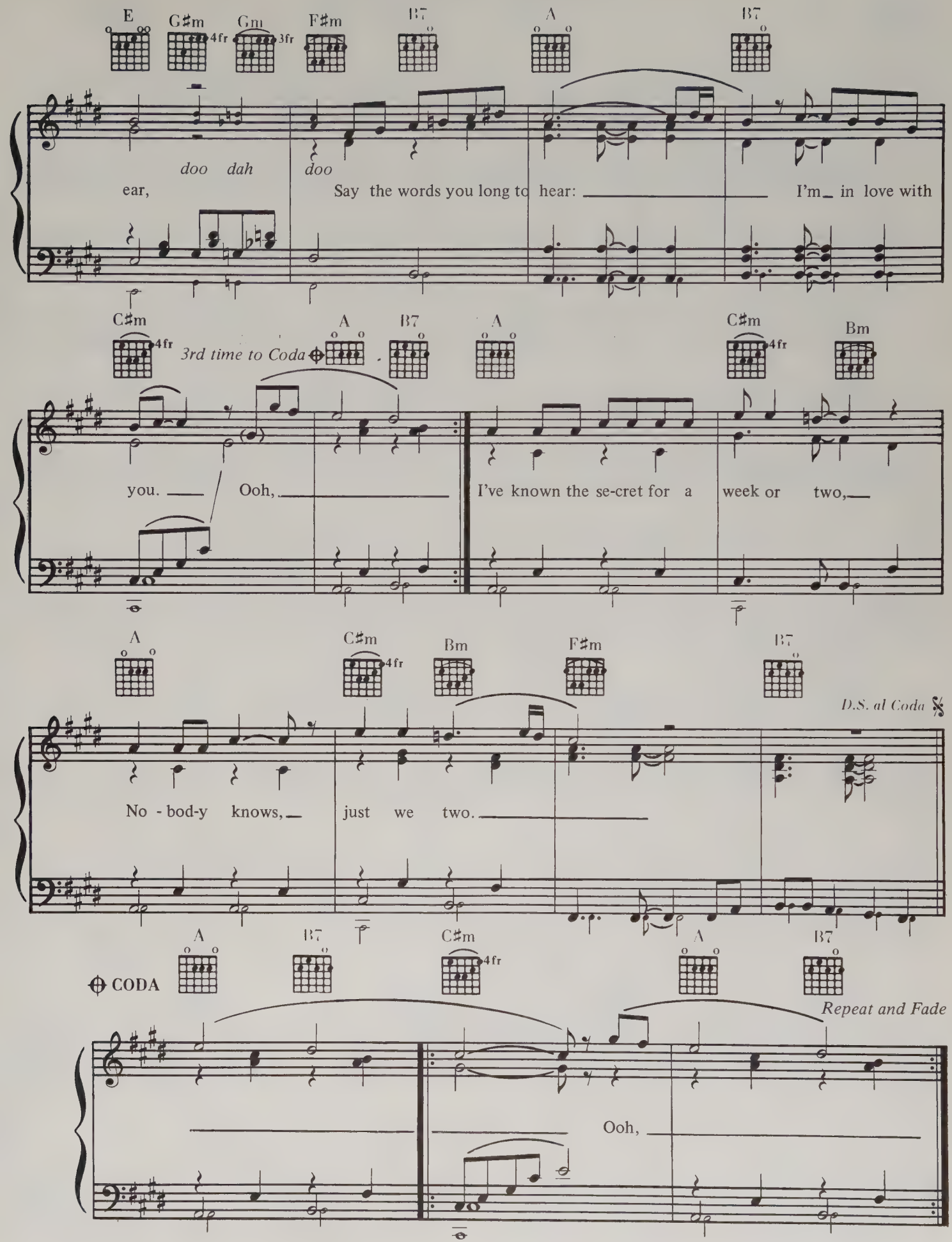
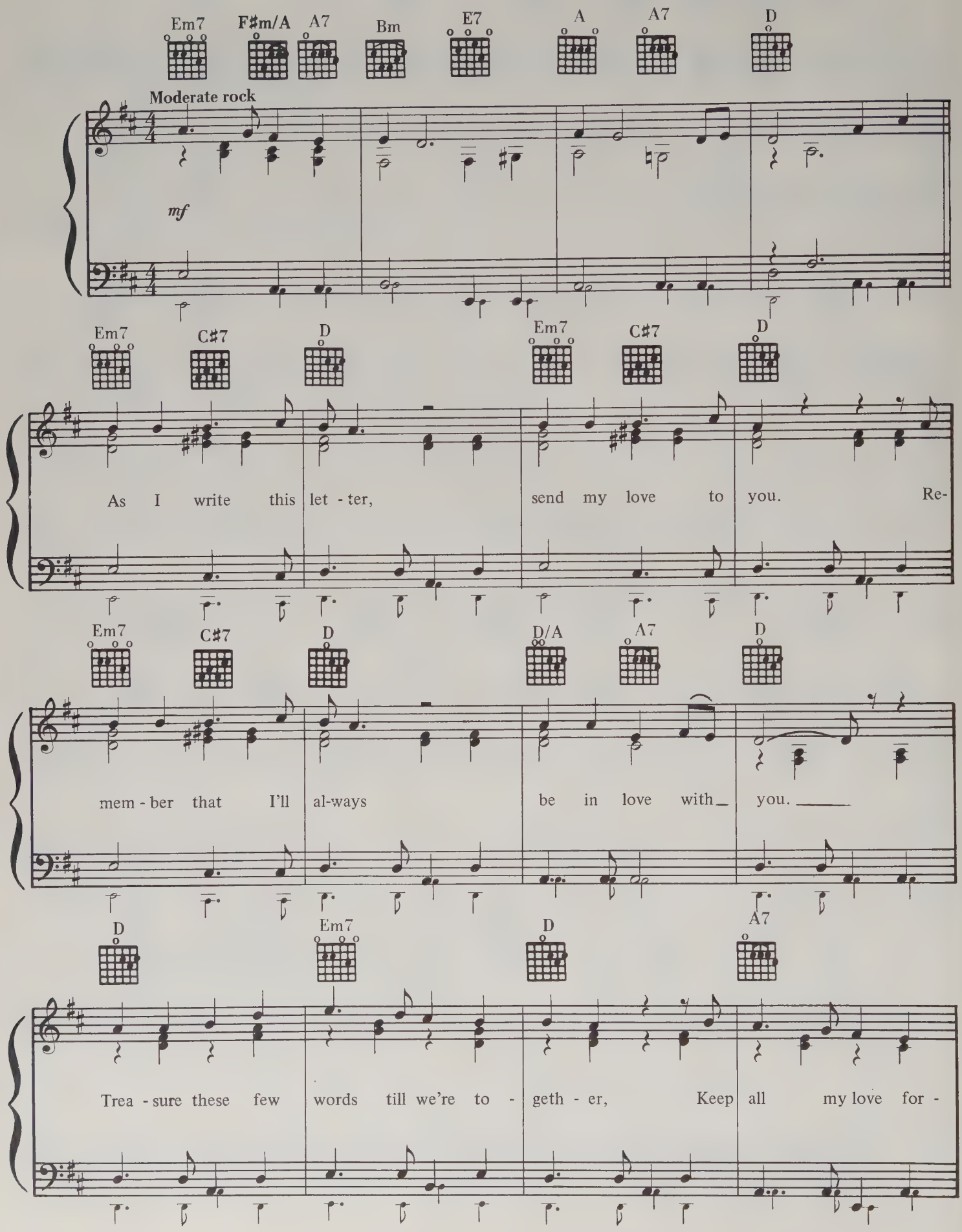

E
G♯m
Gm
F♯m
B7
A
B7
doo dah
doo
ear,
Say the words you long to hear:
I'm in love with
C♯m
A
B7
A
C♯m
Bm
3rd time to Coda
you.
Ooh,
I've known the se-cret for a
week or
two,
A
C♯m
Bm
F♯m
B7
D.S. al Coda
No - bod-y knows,
just we two.
A
B7
C♯m
A
B7
CODA
Repeat and Fade
Ooh,

P.S. I Love You

By JOHN LENNON and PAUL McCARTNEY


Em7 F♯m/A A7 Bm E7 A A7 D
Moderate rock
mf
Em7 C♯7 D Em7 C♯7 D
As I write this let - ter, send my love to you. Re-
Em7 C♯7 D D/A A7 D
mem - ber that I'll al-ways be in love with you.
D Em7 D A7
Trea - sure these few words till we're to - geth - er, Keep all my love for -

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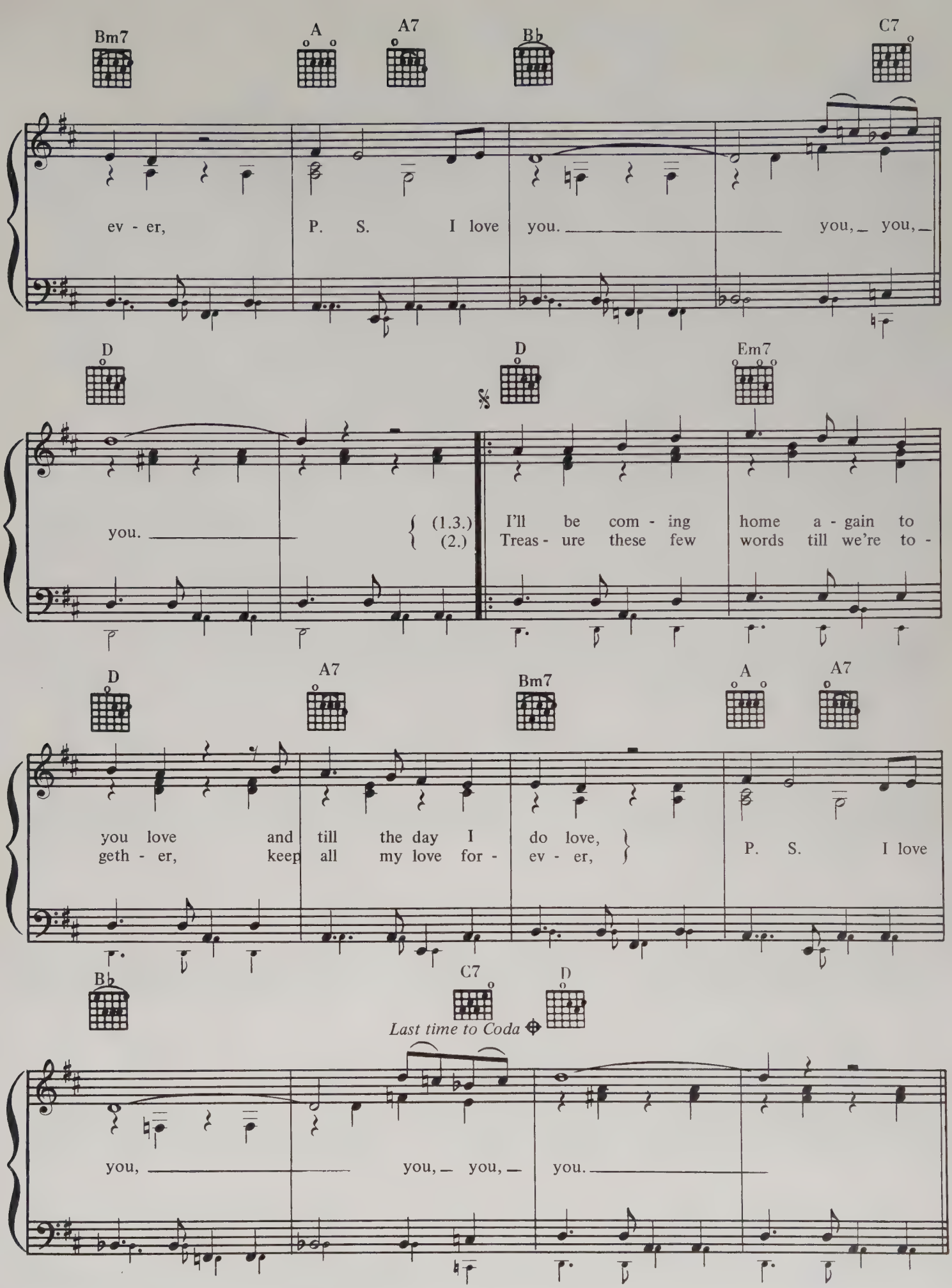
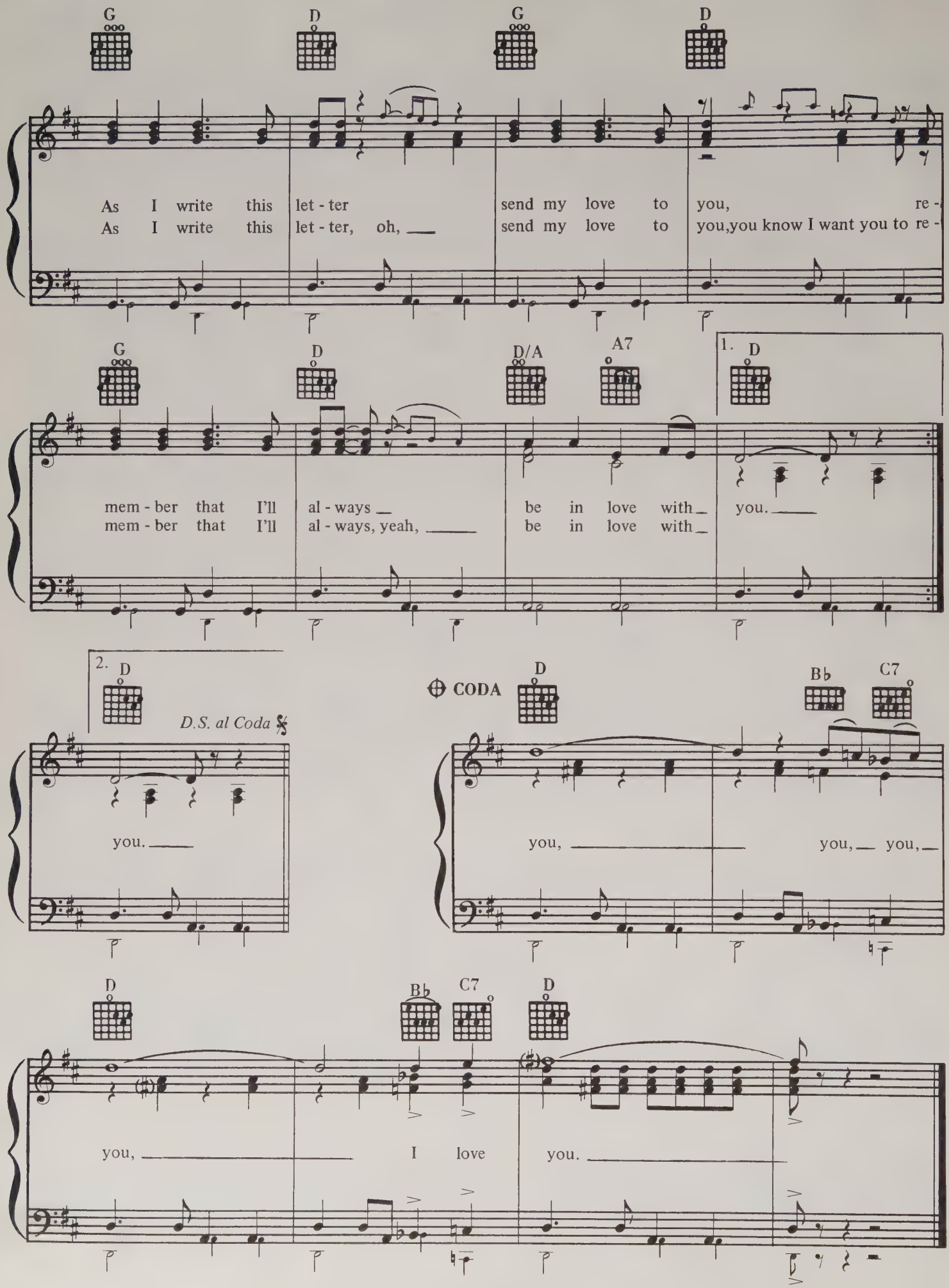
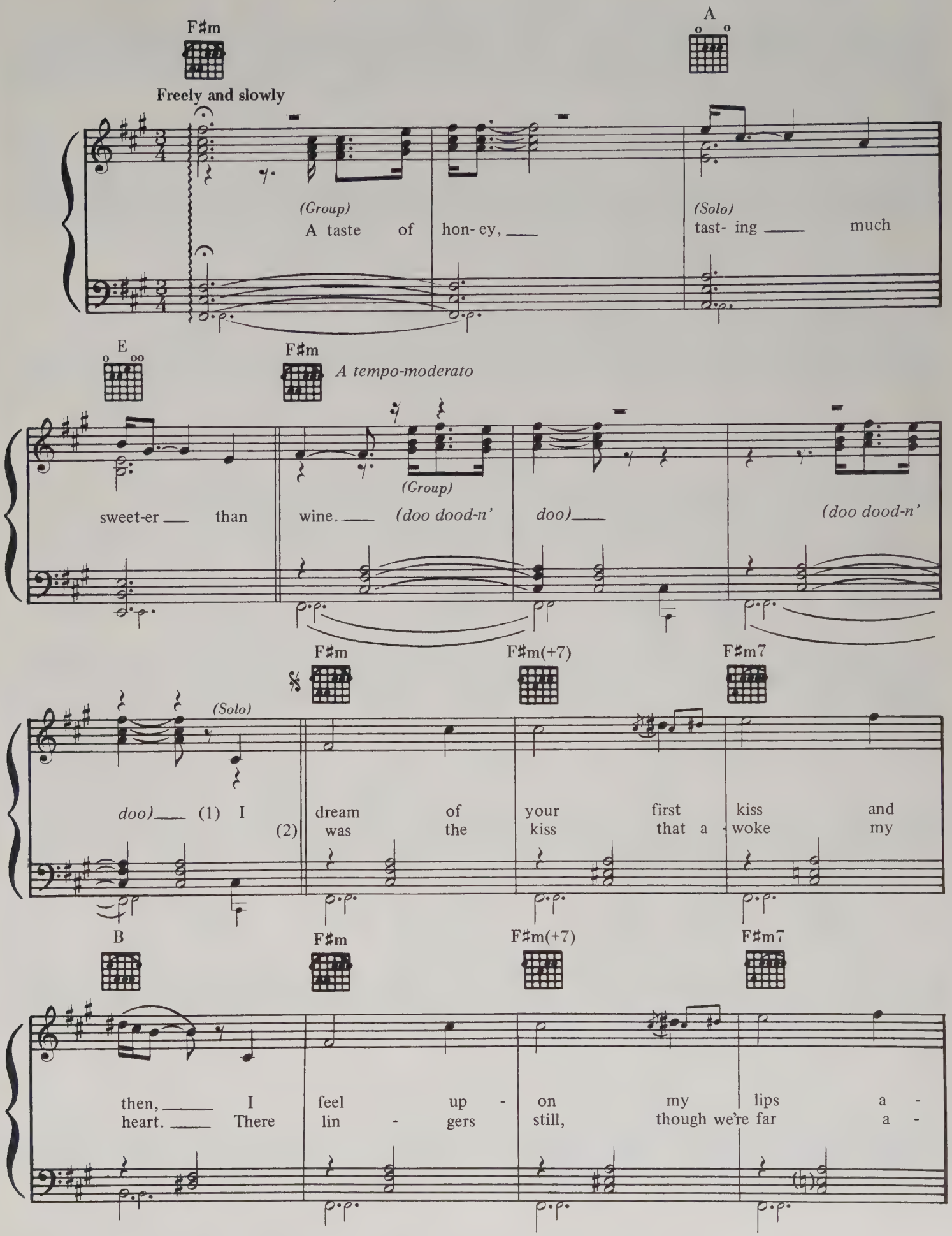

Bm7
A
A7
B♭
C7
ev - er,
P. S. I love
you.
you, you,
D
D
Em7
you.
(1.3.) I'll be com - ing home a - gain to
(2.) Treas - ure these few words till we're to -
D
A7
Bm7
A
A7
you love and till the day I do love,
geth - er, keep all my love for - ev - er,
P. S. I love
B♭
C7
D
Last time to Coda
you,
you, you,
you.

G
D
G
D
As I write this let - ter send my love to you, re -
As I write this let - ter, oh, ___ send my love to you, you know I want you to re -
G
D
D/A
A7
1. D
mem - ber that I'll al - ways ___ be in love with ___ you. ___
mem - ber that I'll al - ways, yeah, ___ be in love with ___
2. D
D.S. al Coda
you. ___
CODA
D
B♭
C7
you, ___ you, ___ you, ___
D
B♭
C7
D
you, ___ I love you. ___

A Taste Of Honey

By RIC MARLOW and BOBBY SCOTT



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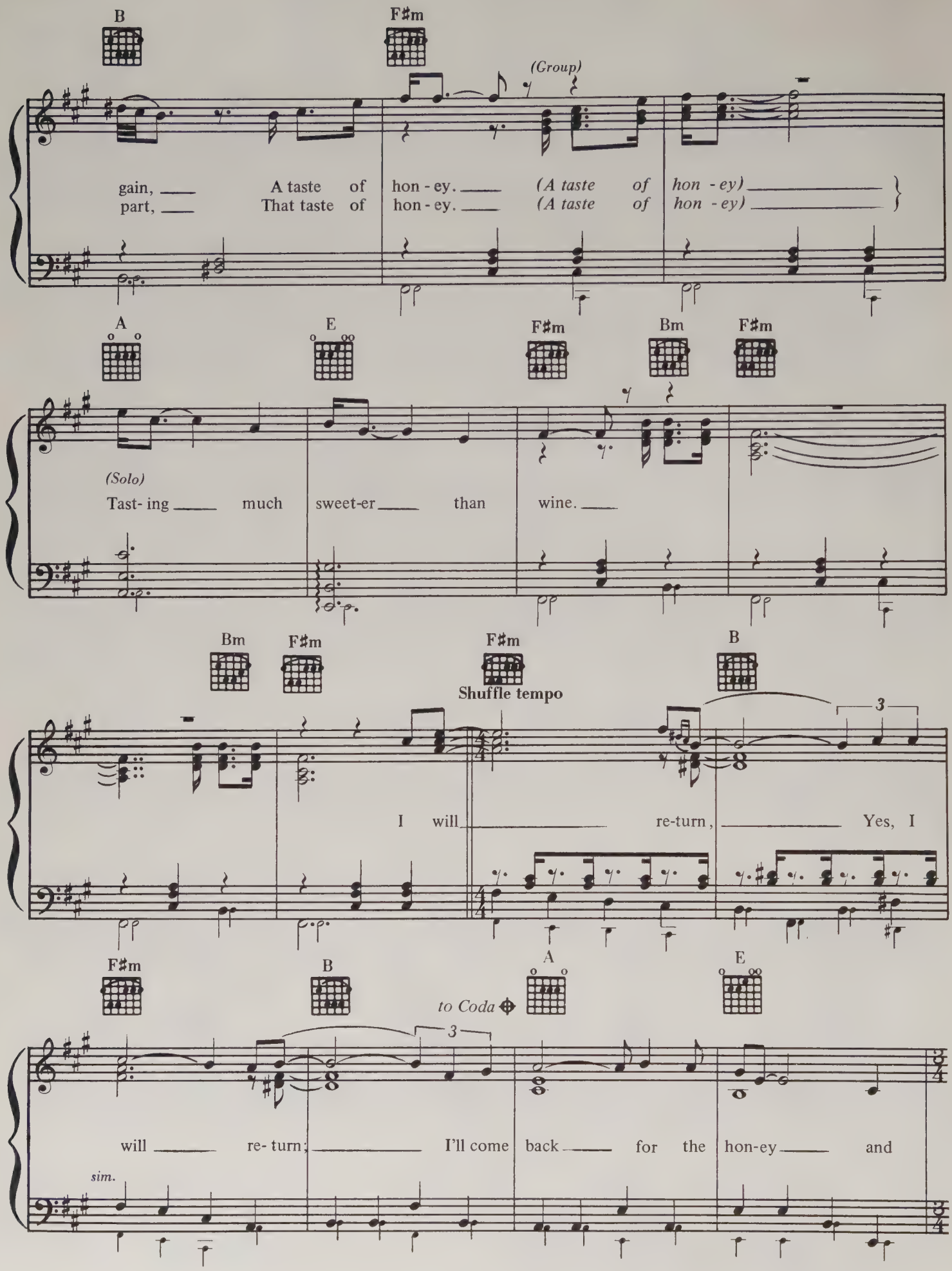
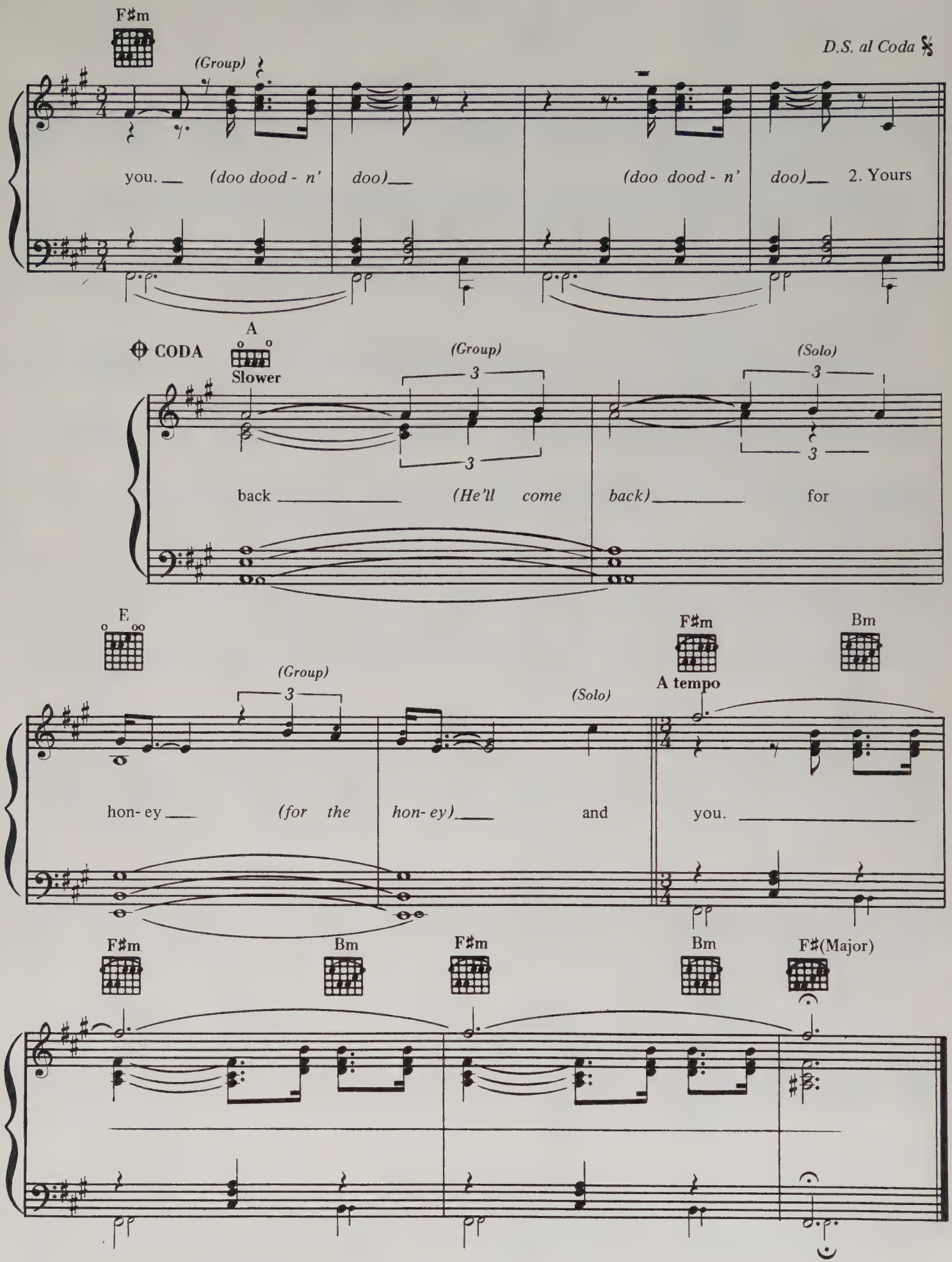
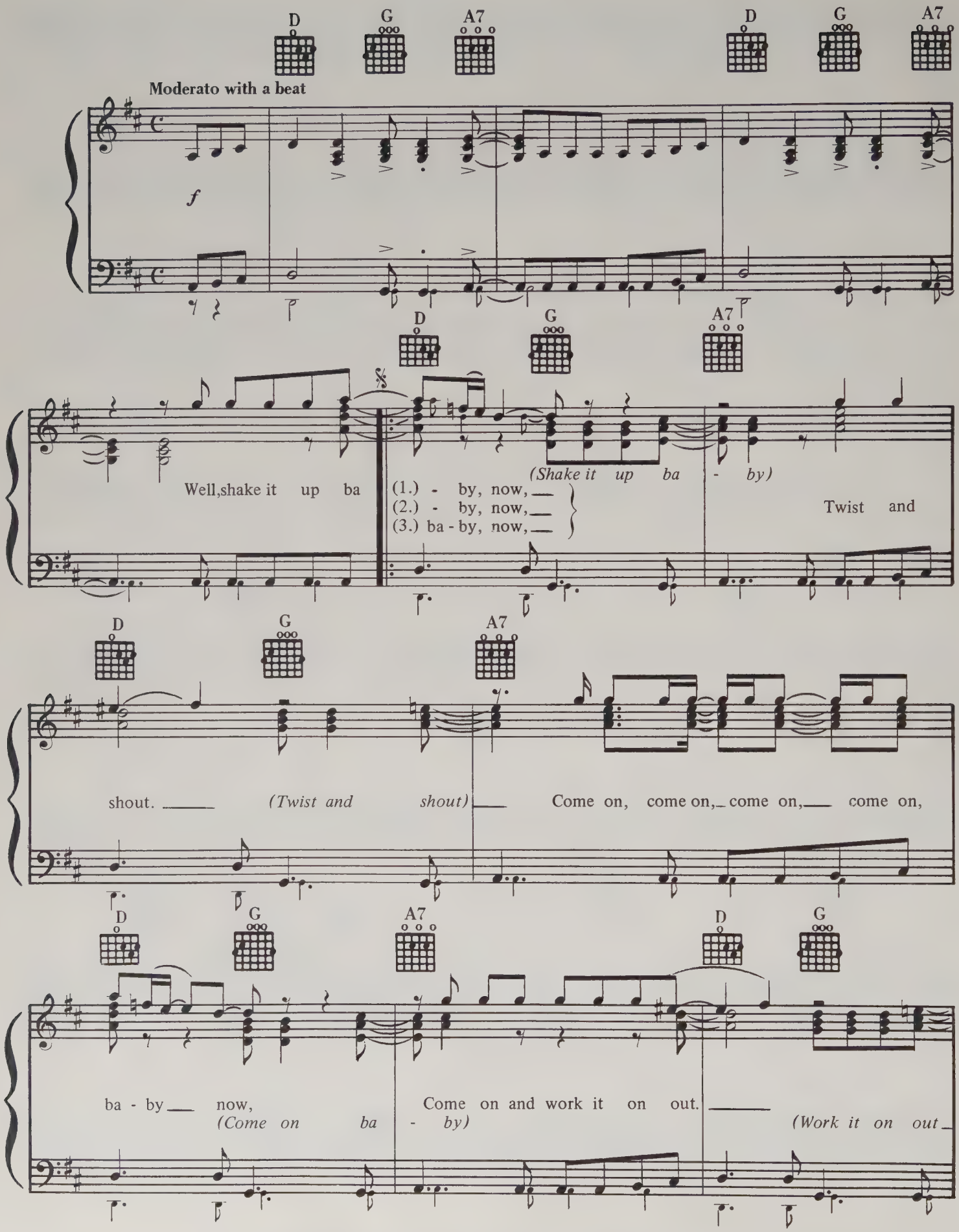

B
F♯m
(Group)
gain, A taste of hon - ey. (A taste of hon - ey)
part, That taste of hon - ey. (A taste of hon - ey)
A
E
F♯m
Bm
F♯m
(Solo)
Tast- ing much sweet-er than wine.
Bm
F♯m
F♯m
Shuffle tempo
B
3
I will re-turn, Yes, I
F♯m
B
A
E
to Coda
3
will re- turn; I'll come back for the hon-ey and
sim.

F♯m
(Group)
D.S. al Coda
you. (doo dood - n' doo) (doo dood - n' doo) 2. Yours
CODA
A
Slower
(Group)
(Solo)
back (He'll come back) for
E
F♯m
Bm
(Group)
(Solo)
A tempo
hon- ey (for the hon- ey) and you.
F♯m
Bm
F♯m
Bm
F♯(Major)

Twist And Shout

By BERT RUSSELL and PHIL MEDLEY


D G A7 D G A7
Moderato with a beat
f
D G A7
Well, shake it up ba (1.) - by, now, (2.) - by, now, (3.) ba - by, now,
(Shake it up ba - by)
Twist and
D G A7
shout. (Twist and shout)
Come on, come on, come on, come on,
D G A7 D G
ba - by now,
(Come on ba - by)
Come on and work it on out.
(Work it on out

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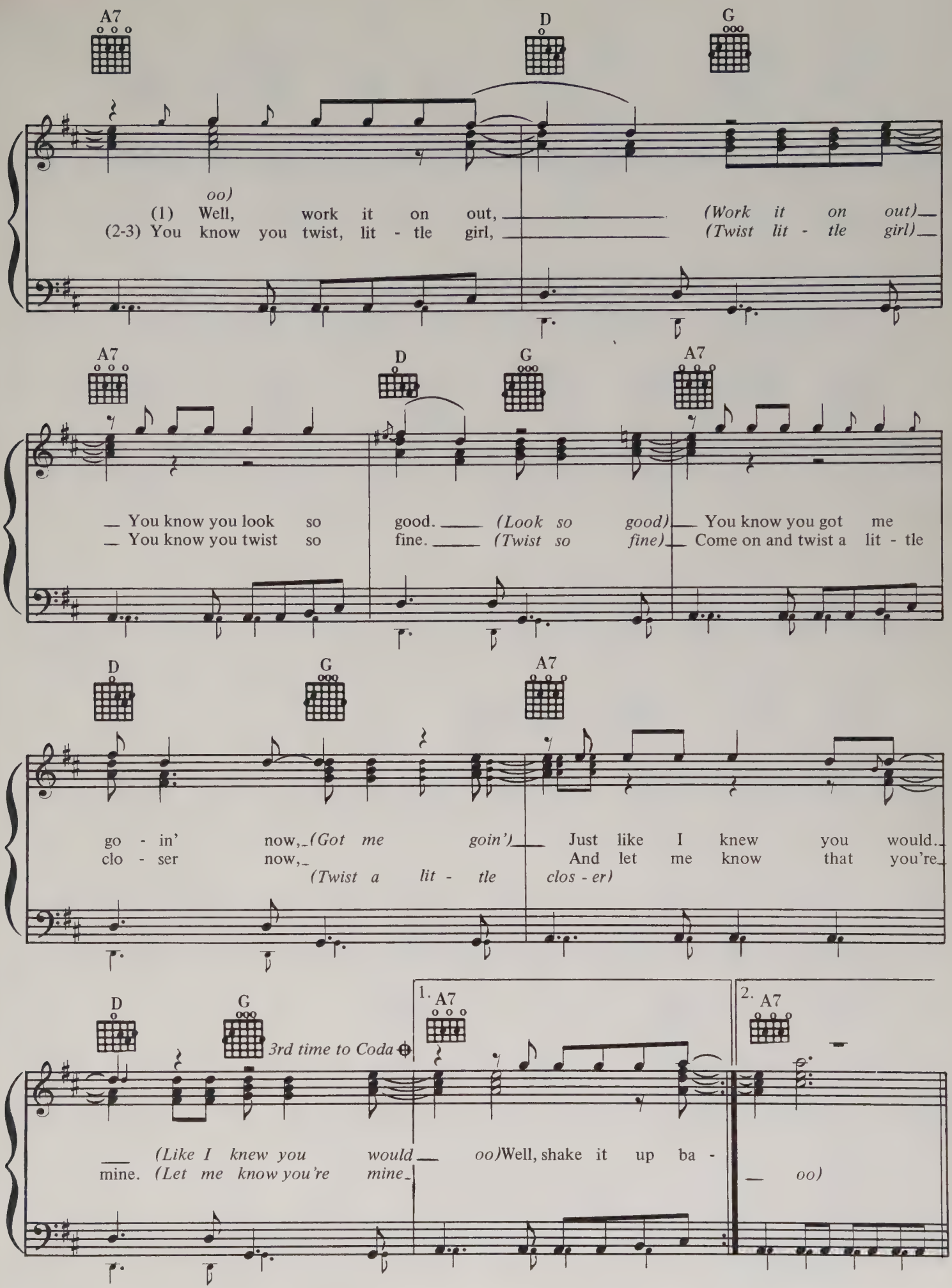
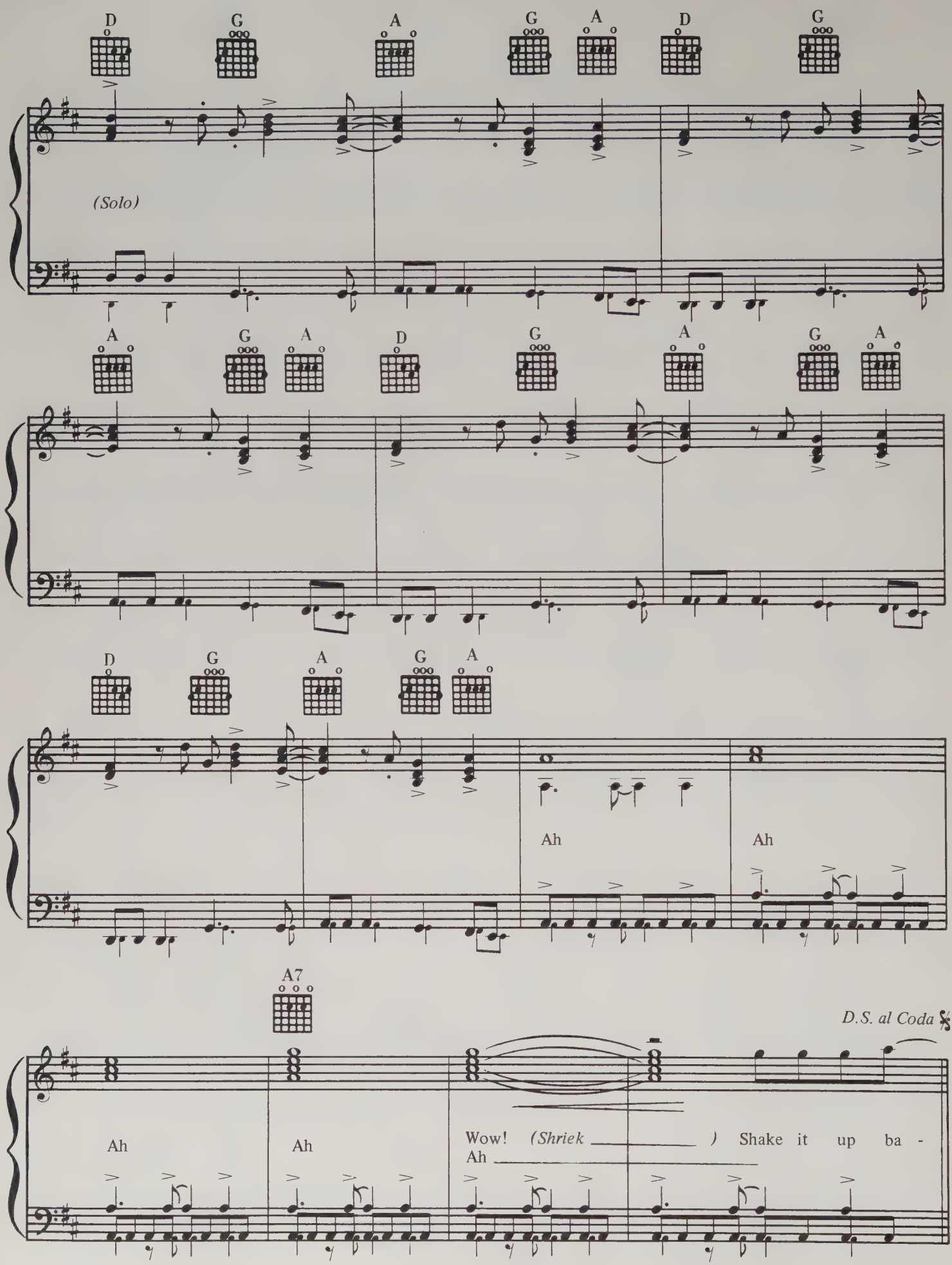
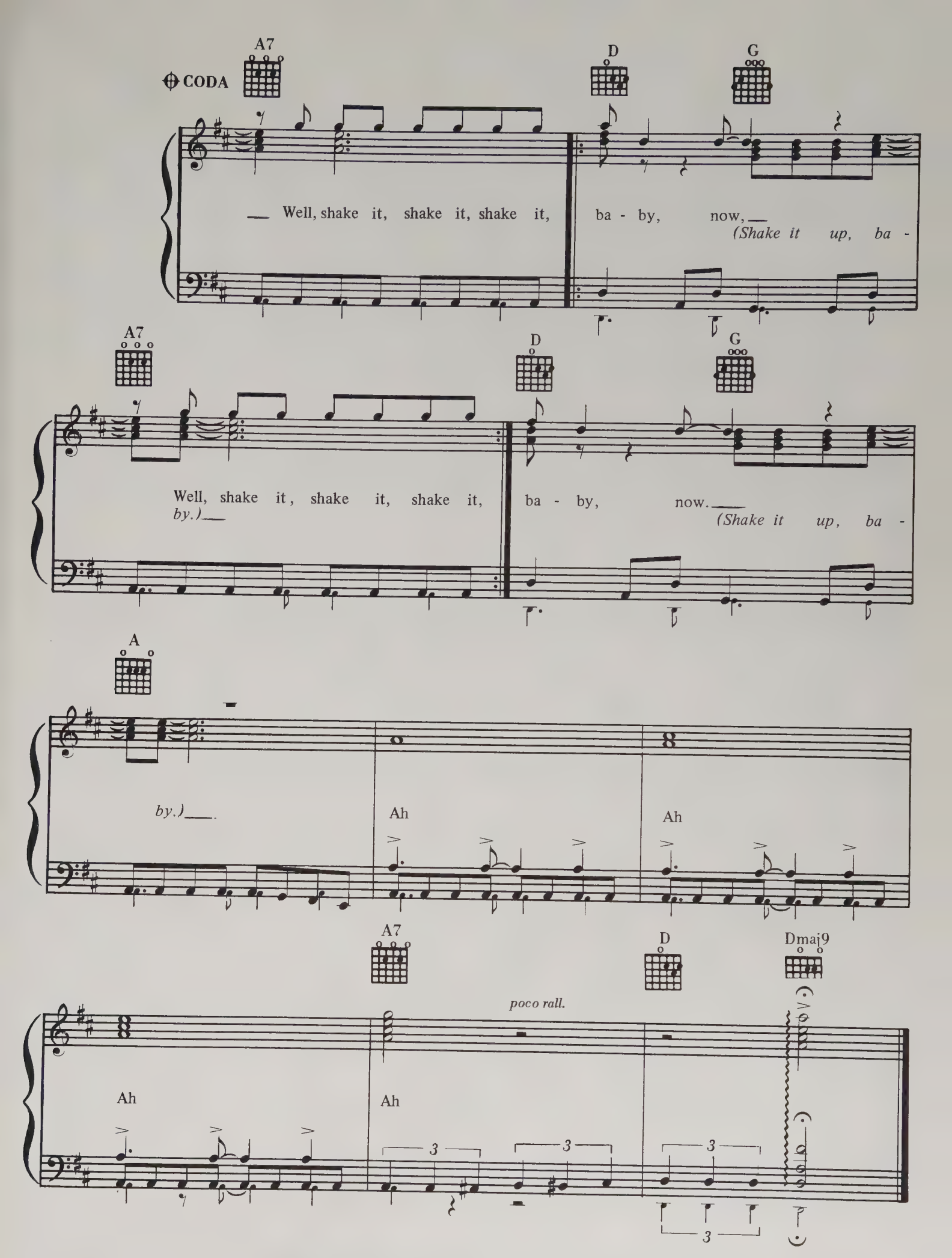
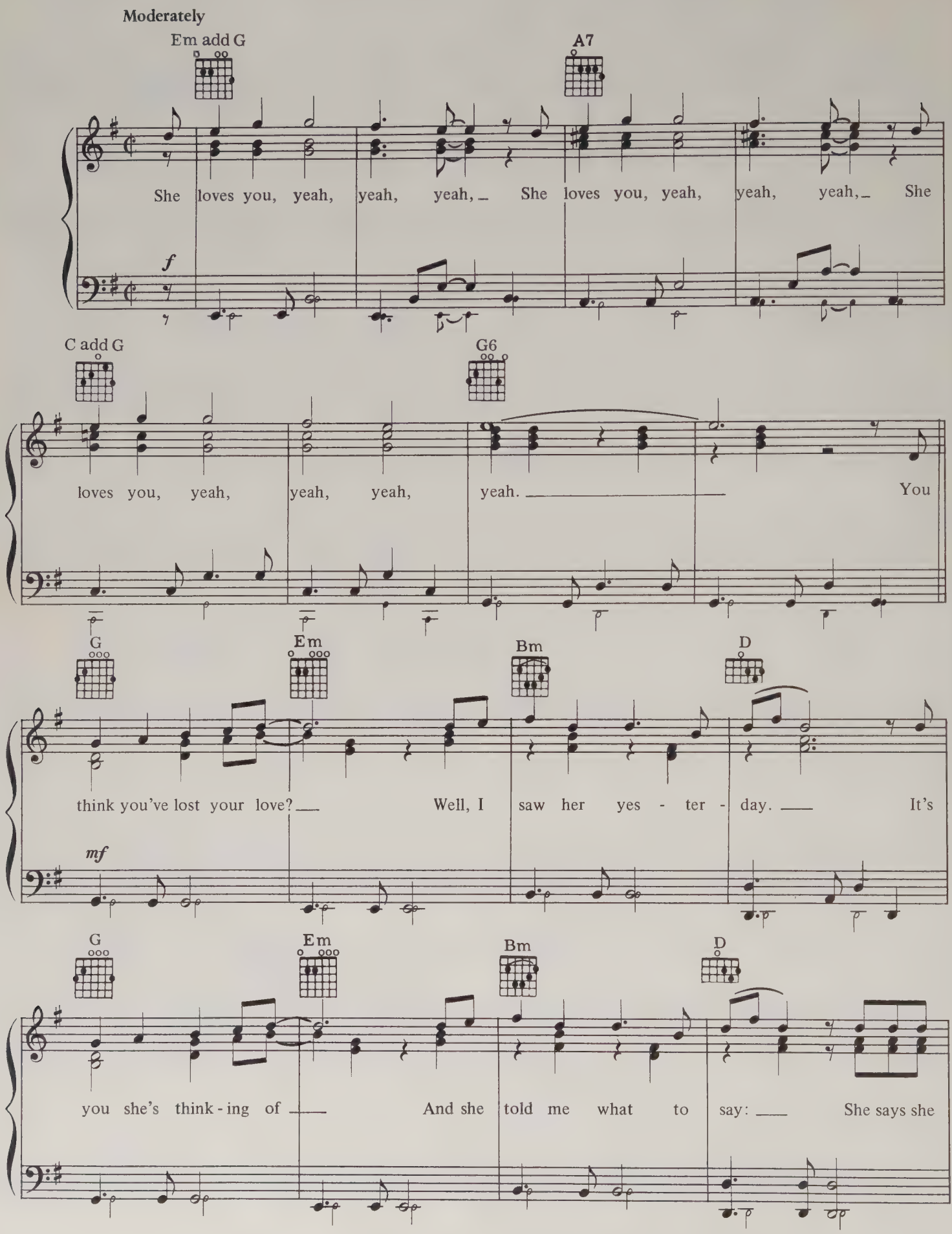

A7
D
G
oo)
(1) Well, work it on out, (Work it on out)
(2-3) You know you twist, lit - tle girl, (Twist lit - tle girl)
A7
D
G
A7
You know you look so good. (Look so good) You know you got me
You know you twist so fine. (Twist so fine) Come on and twist a lit - tle
D
G
A7
go - in' now, (Got me goin') Just like I knew you would.
clo - ser now, And let me know that you're
(Twist a lit - tle clos - er)
D
G
3rd time to Coda
1. A7
2. A7
(Like I knew you would oo) Well, shake it up ba -
mine. (Let me know you're mine
oo)


D G A G A D G
(Solo)
A G A D G A G A
D G A G A
Ah
Ah
A7
D.S. al Coda
Ah
Ah
Wow! (Shriek) Shake it up ba -
Ah


A7
CODA
D
G
— Well, shake it, shake it, shake it, ba - by, now,—
(Shake it up, ba -
A7
D
G
Well, shake it, shake it, shake it, ba - by, now.—
by.)—
(Shake it up, ba -
A
by.)—.
Ah
Ah
A7
D
Dmaj9
poco rall.
Ah
Ah
3
3
3
3

She Loves You

By JOHN LENNON and PAUL McCARTNEY



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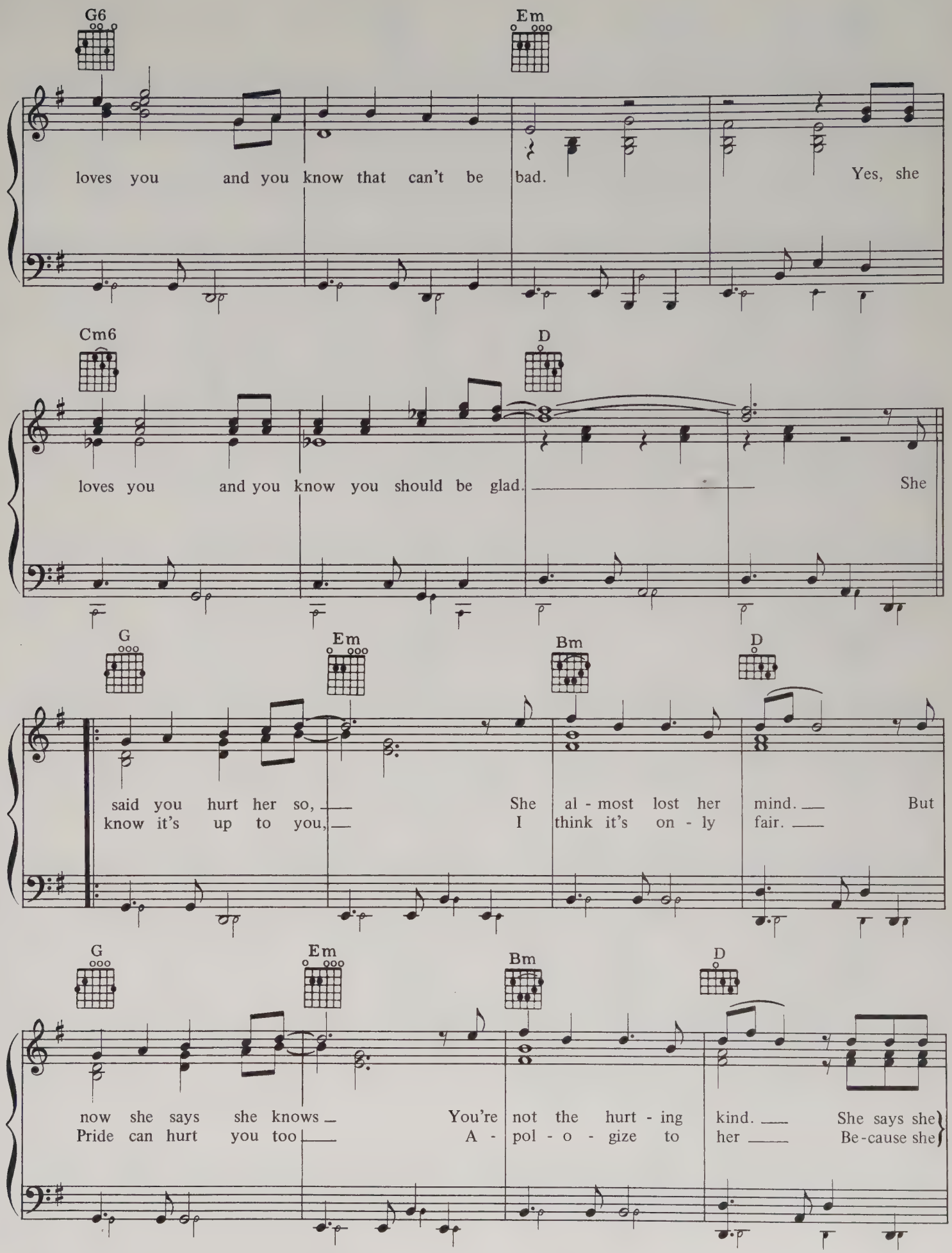
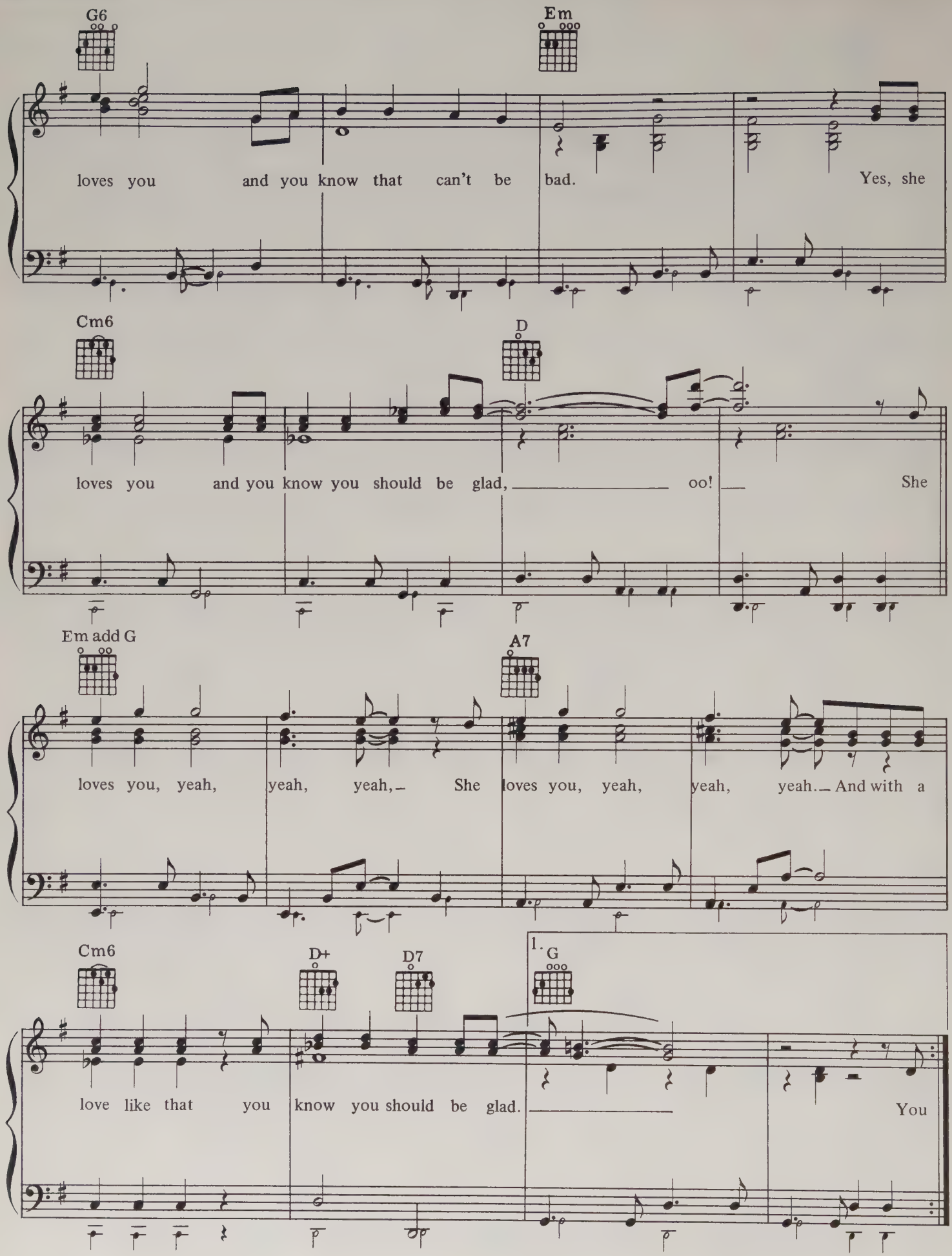
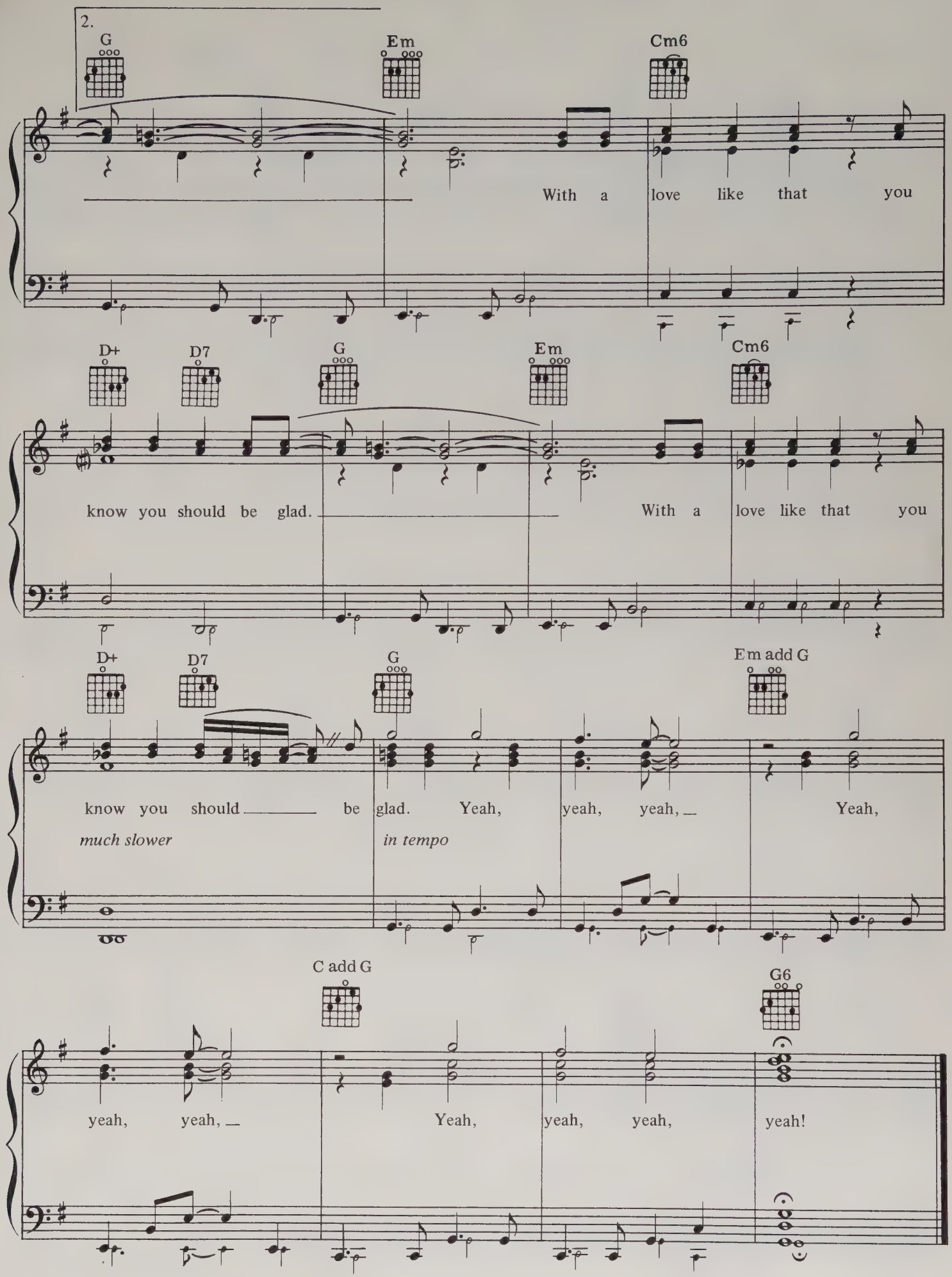
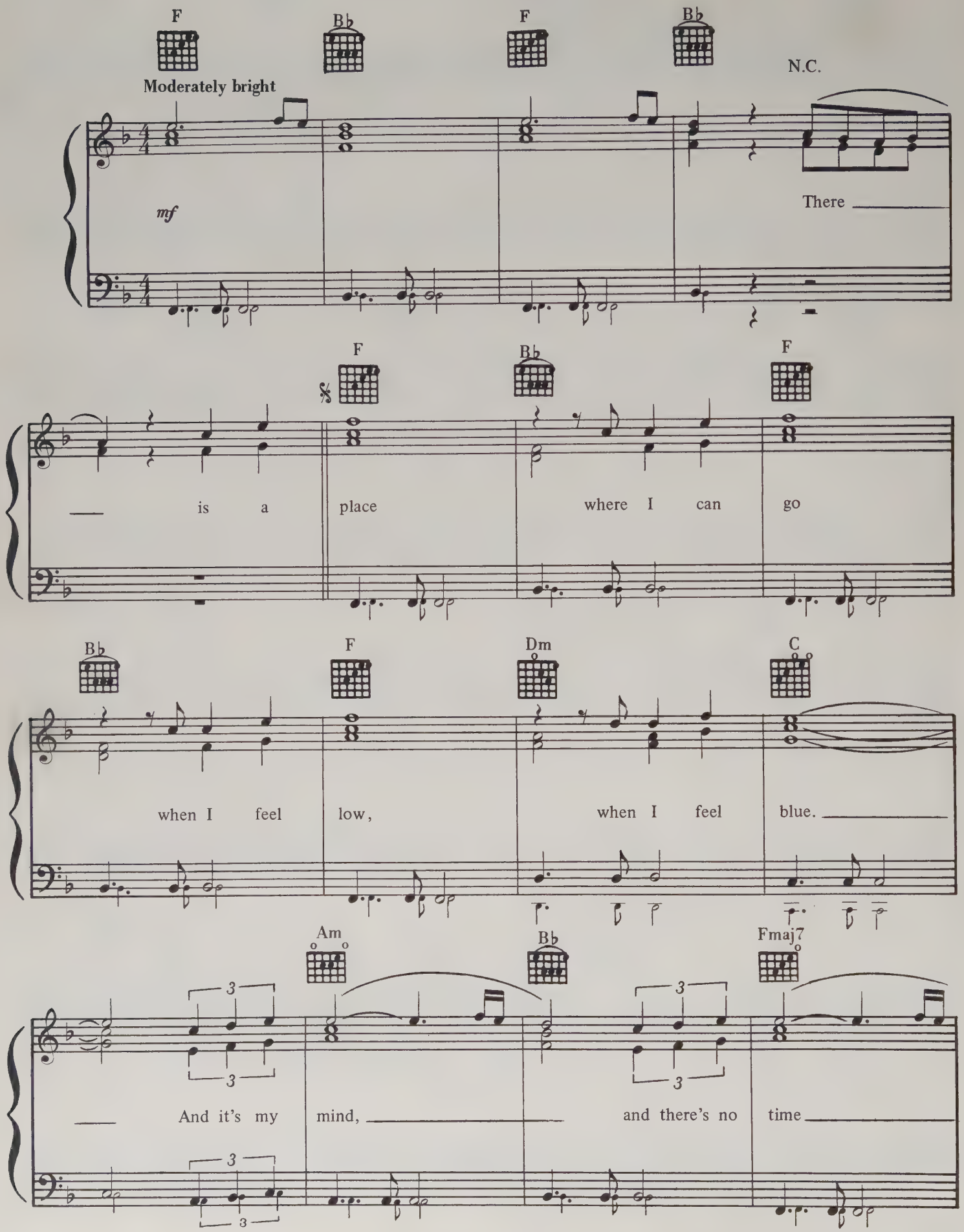

G6
Em
loves you and you know that can't be bad. Yes, she
Cm6
D
loves you and you know you should be glad. She
G
Em
Bm
D
said you hurt her so, She al - most lost her mind. But
know it's up to you, I think it's on - ly fair.
G
Em
Bm
D
now she says she knows You're not the hurt - ing kind. She says she
Pride can hurt you too A - pol - o - gize to her Be-cause she


G6
Em
loves you and you know that can't be bad. Yes, she
Cm6
D
loves you and you know you should be glad, oo! She
Em add G
A7
loves you, yeah, yeah, yeah, She loves you, yeah, yeah, yeah. And with a
Cm6
D+
D7
1. G
love like that you know you should be glad. You


2.
G
Em
Cm6
With a love like that you
D+
D7
G
Em
Cm6
know you should be glad.
With a love like that you
D+
D7
G
Em add G
know you should be glad. Yeah, yeah, yeah, Yeah,
much slower
in tempo
C add G
G6
yeah, yeah, Yeah, yeah, yeah, yeah!

There's A Place

By JOHN LENNON and PAUL McCARTNEY



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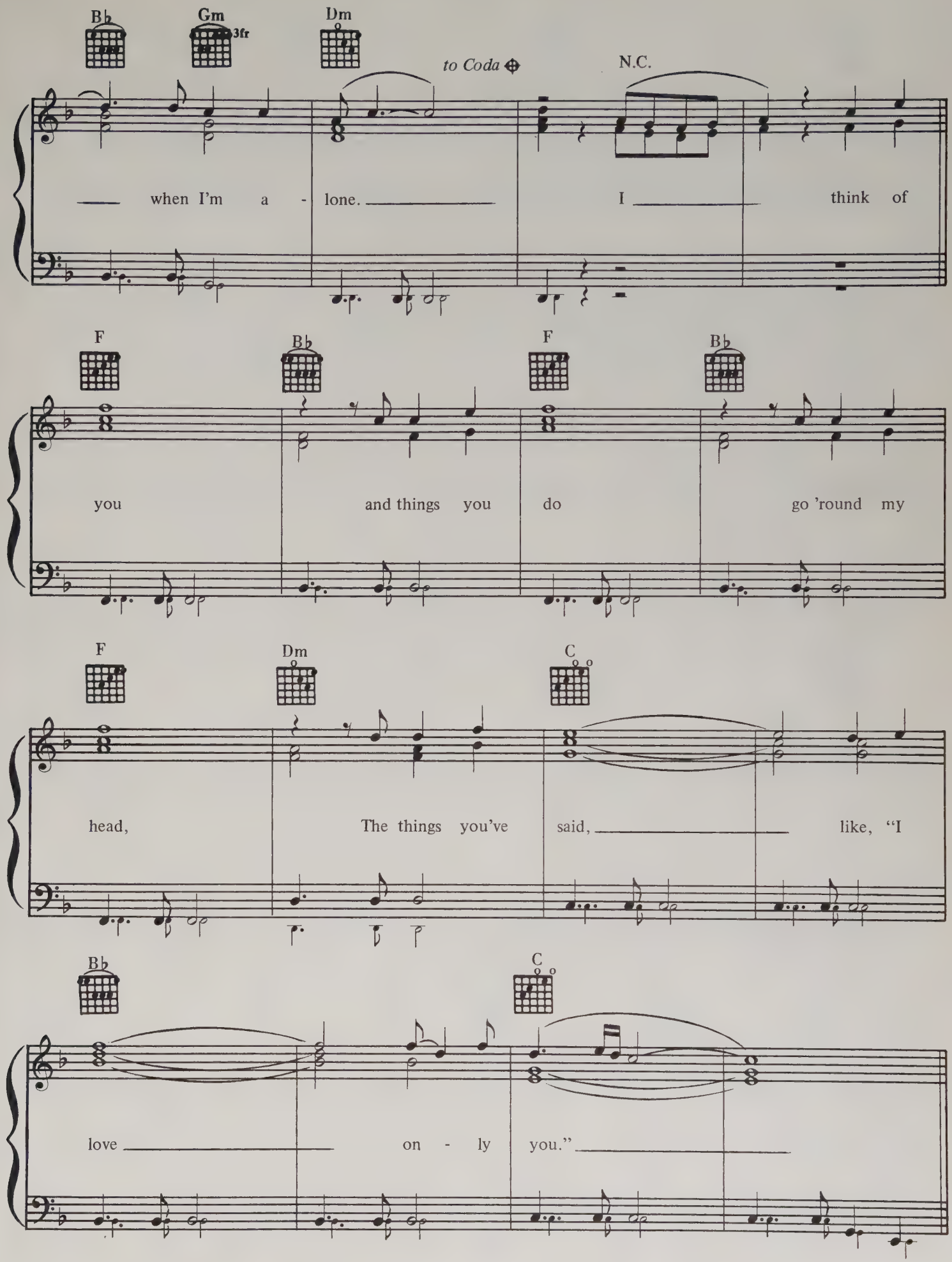
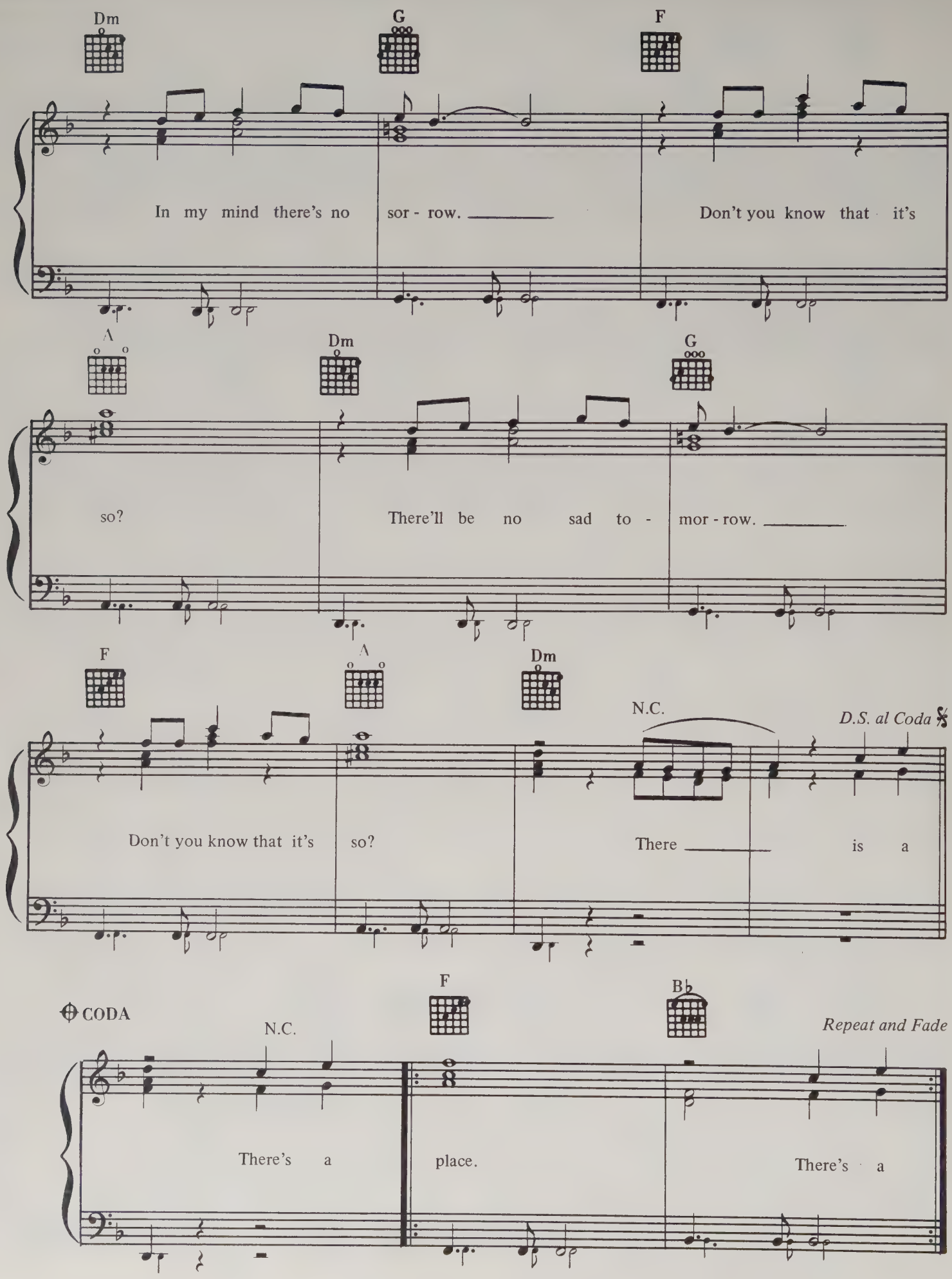
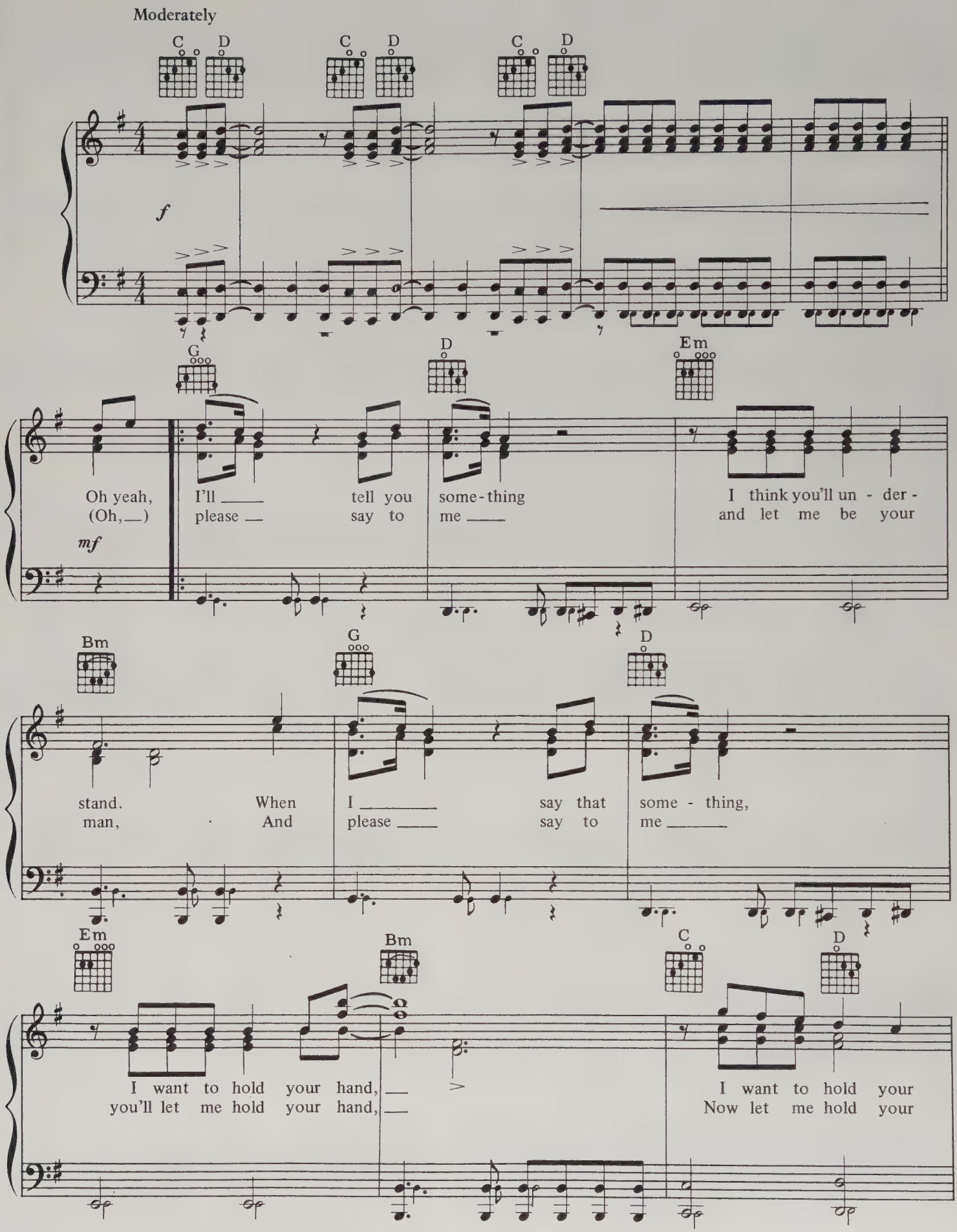

B♭
Gm
3fr
Dm
to Coda
N.C.
when I'm a - lone. I think of
F
B♭
F
B♭
you and things you do go 'round my
F
Dm
C
head, The things you've said, like, "I
B♭
C
love on - ly you."

Dm
G
F
In my mind there's no sor - row.
Don't you know that it's
A
Dm
G
so?
There'll be no sad to -
mor - row.
F
A
Dm
N.C.
D.S. al Coda
Don't you know that it's so?
There
is a
CODA
N.C.
F
B♭
Repeat and Fade
There's a
place.
There's a

I Want To Hold Your Hand

By JOHN LENNON and PAUL McCARTNEY


Moderately
C D C D C D
f
G D Em
Oh yeah, I'll tell you some-thing I think you'll un - der -
(Oh,__) please say to me and let me be your
mf
Bm G D
stand. When I say that some - thing,
man, And please say to me
Em Bm C D
I want to hold your hand,
you'll let me hold your hand,
I want to hold your
Now let me hold your

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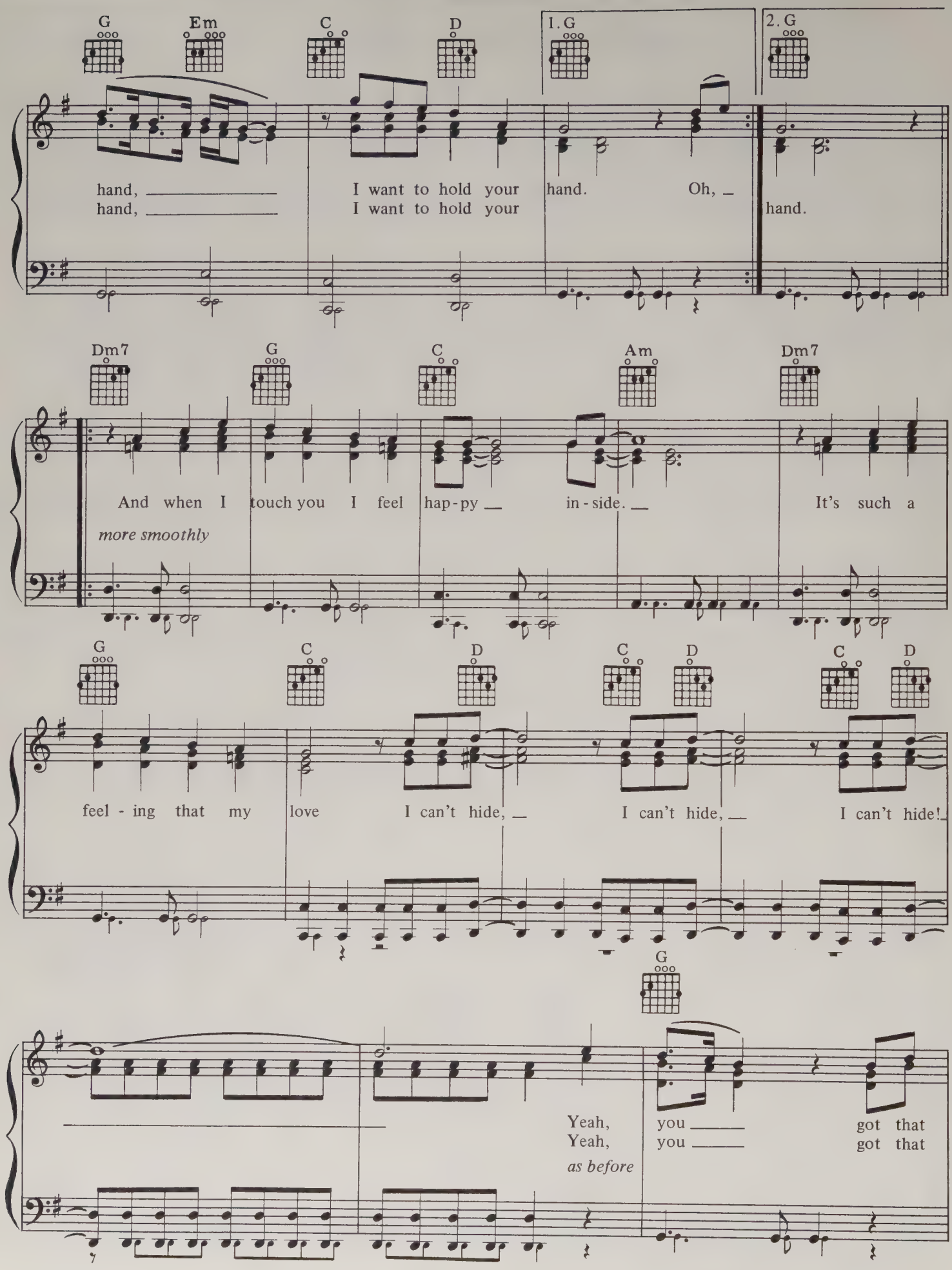
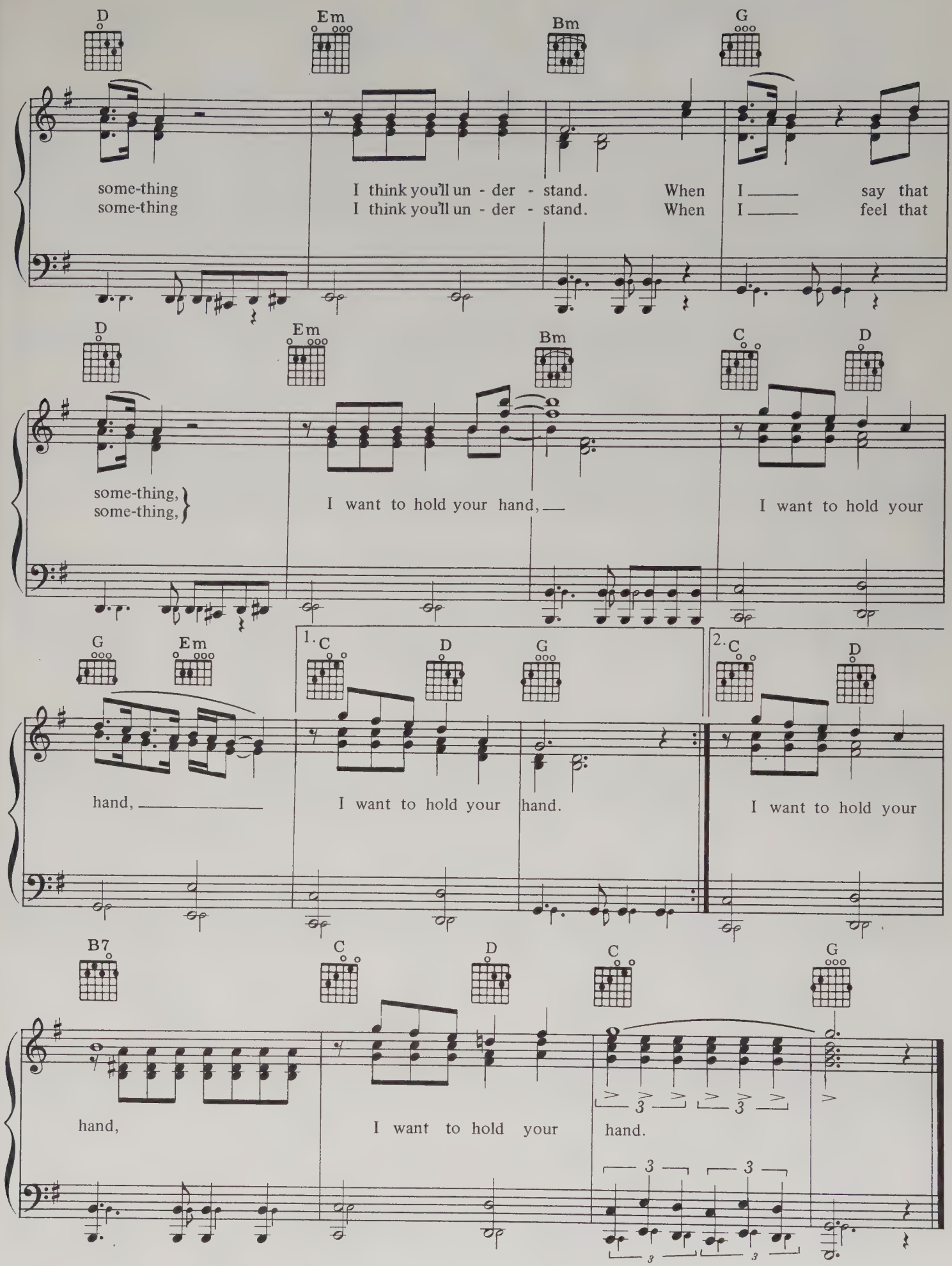
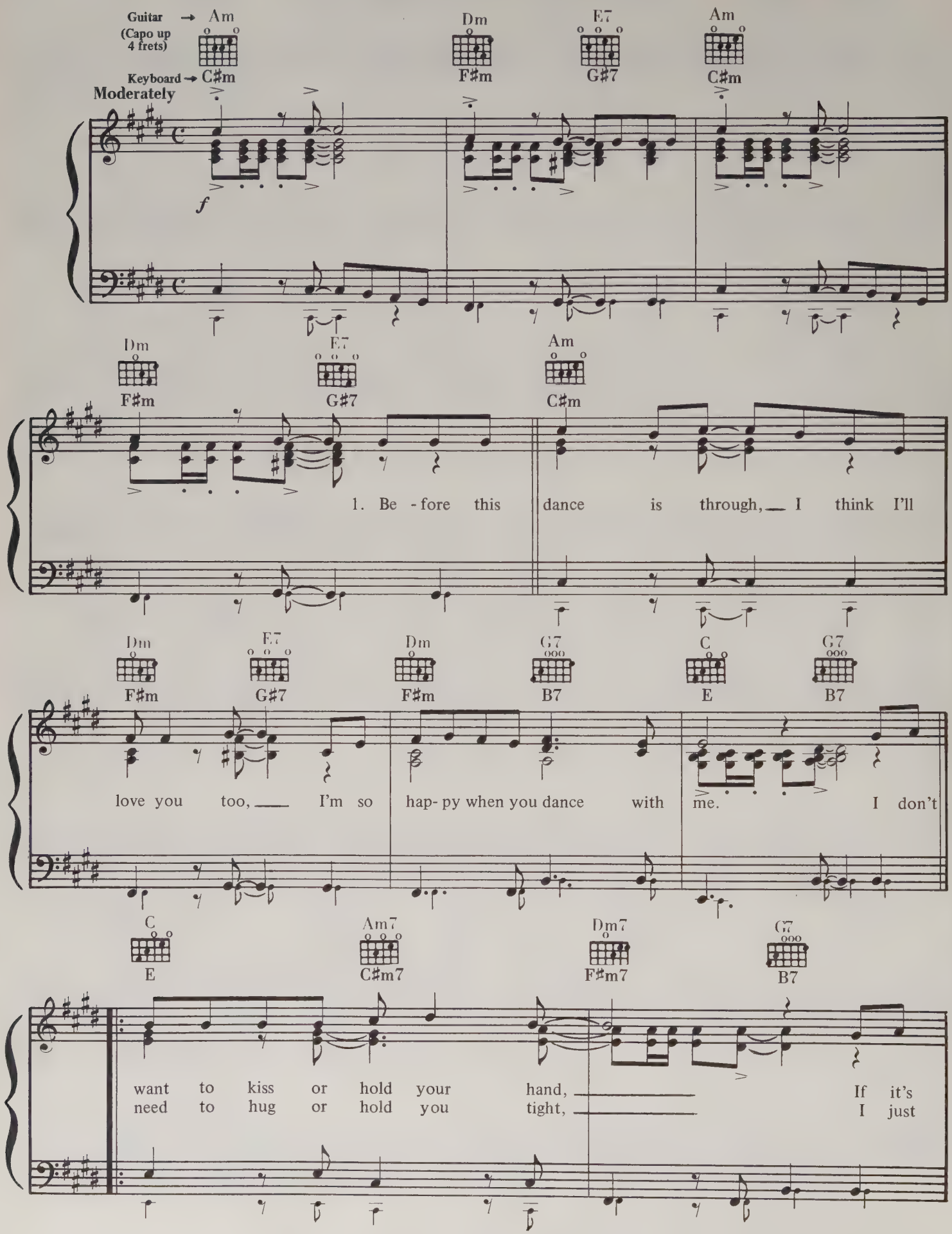

G
Em
C
D
1. G
2. G
hand, _____
hand, _____
I want to hold your
I want to hold your
hand. Oh, _
hand.
Dm7
G
C
Am
Dm7
And when I touch you I feel hap-py _ in-side. _ It's such a
more smoothly
G
C
D
C
D
C
D
feel-ing that my love I can't hide, _ I can't hide, _ I can't hide! _
G
Yeah, you _____ got that
Yeah, you _____ got that
as before


D
Em
Bm
G
some-thing
some-thing
I think you'll un - der - stand.
I think you'll un - der - stand.
When
When
I
I
say that
feel that
D
Em
Bm
C
D
some-thing,
some-thing,
I want to hold your hand,
I want to hold your
G
Em
1. C
D
G
2. C
D
hand,
I want to hold your hand.
I want to hold your
B7
C
D
C
G
hand,
I want to hold your
hand.
3
3
3
3

I'm Happy Just To Dance With You

By JOHN LENNON and PAUL McCARTNEY



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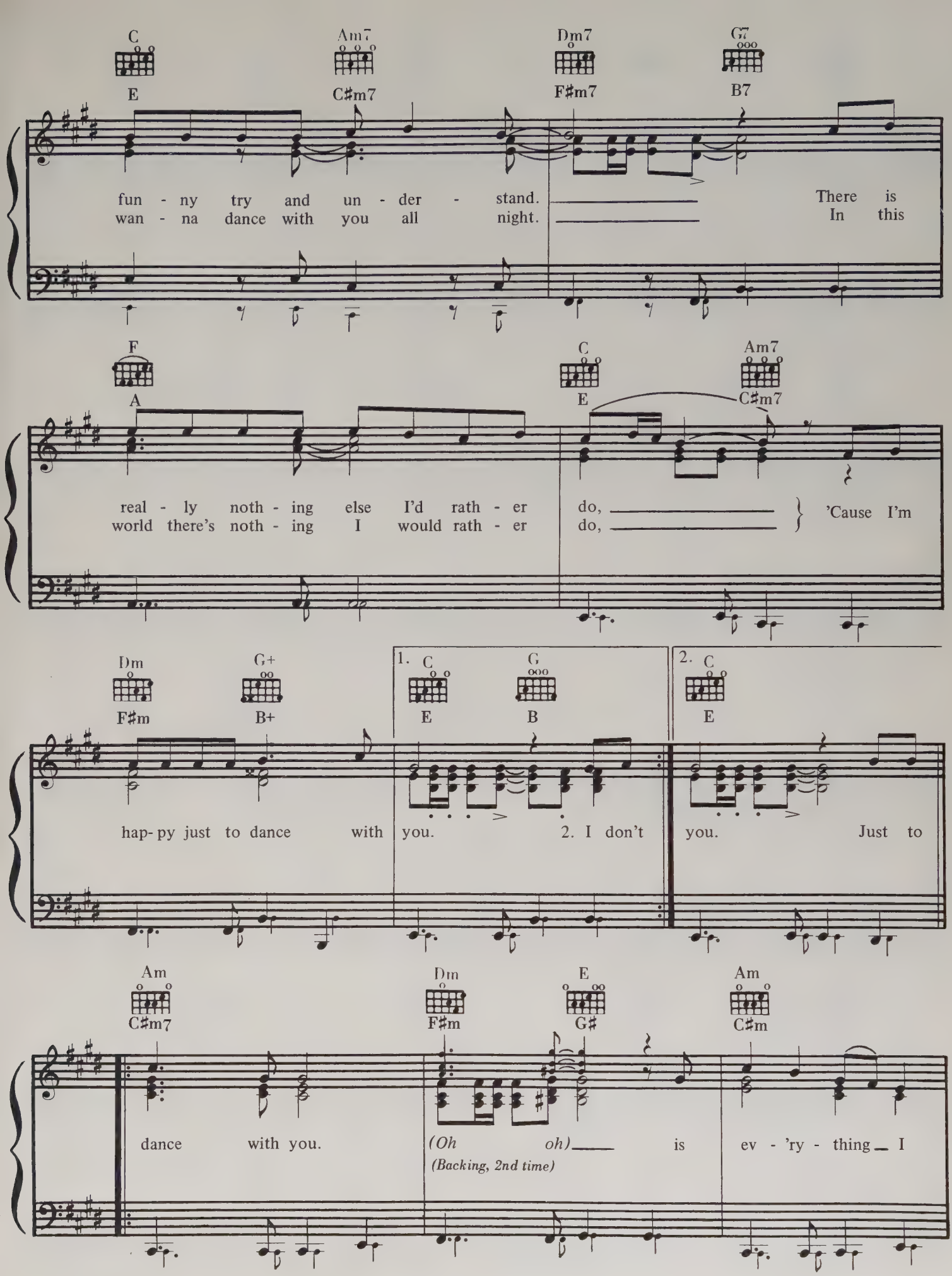
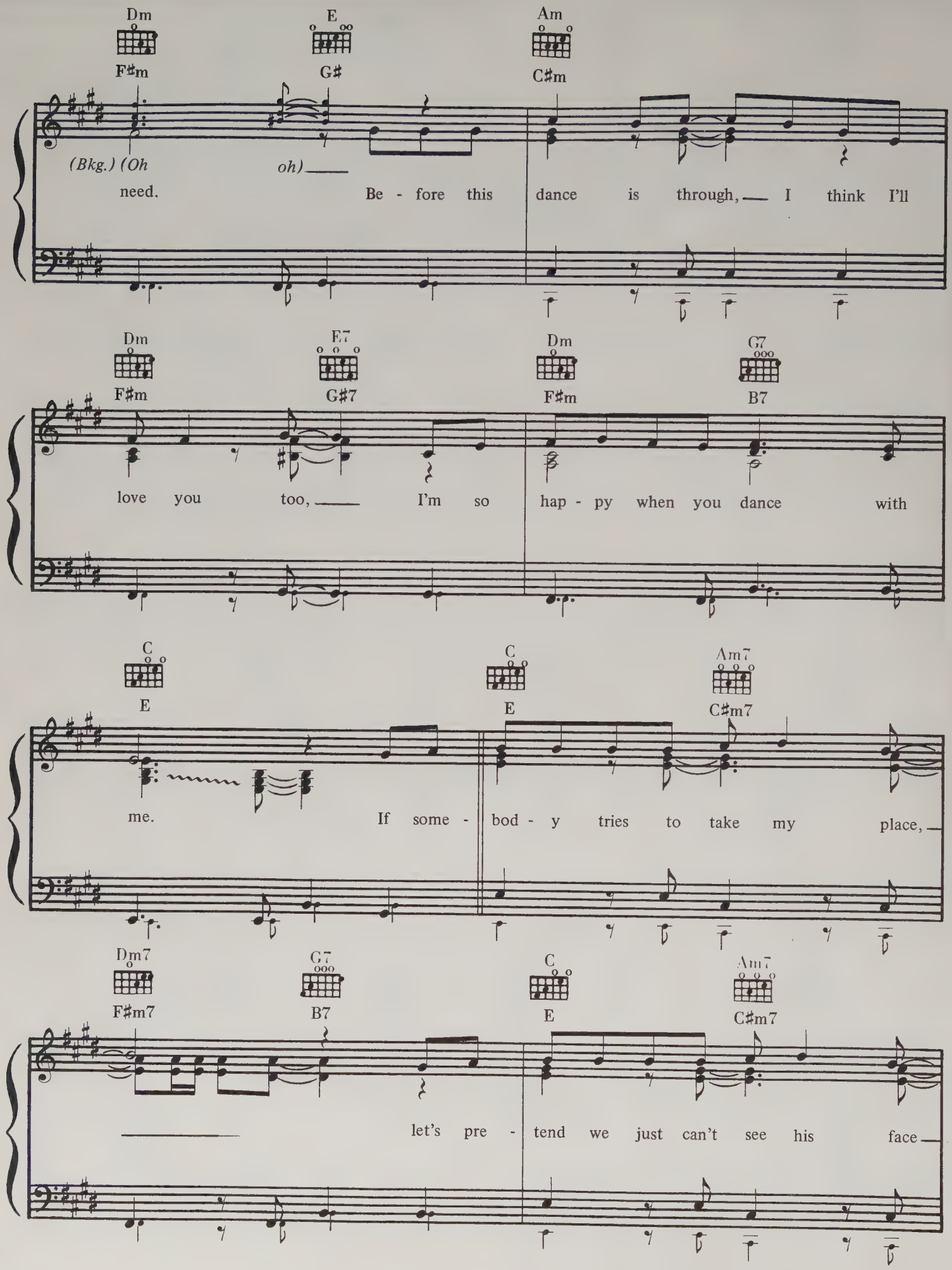
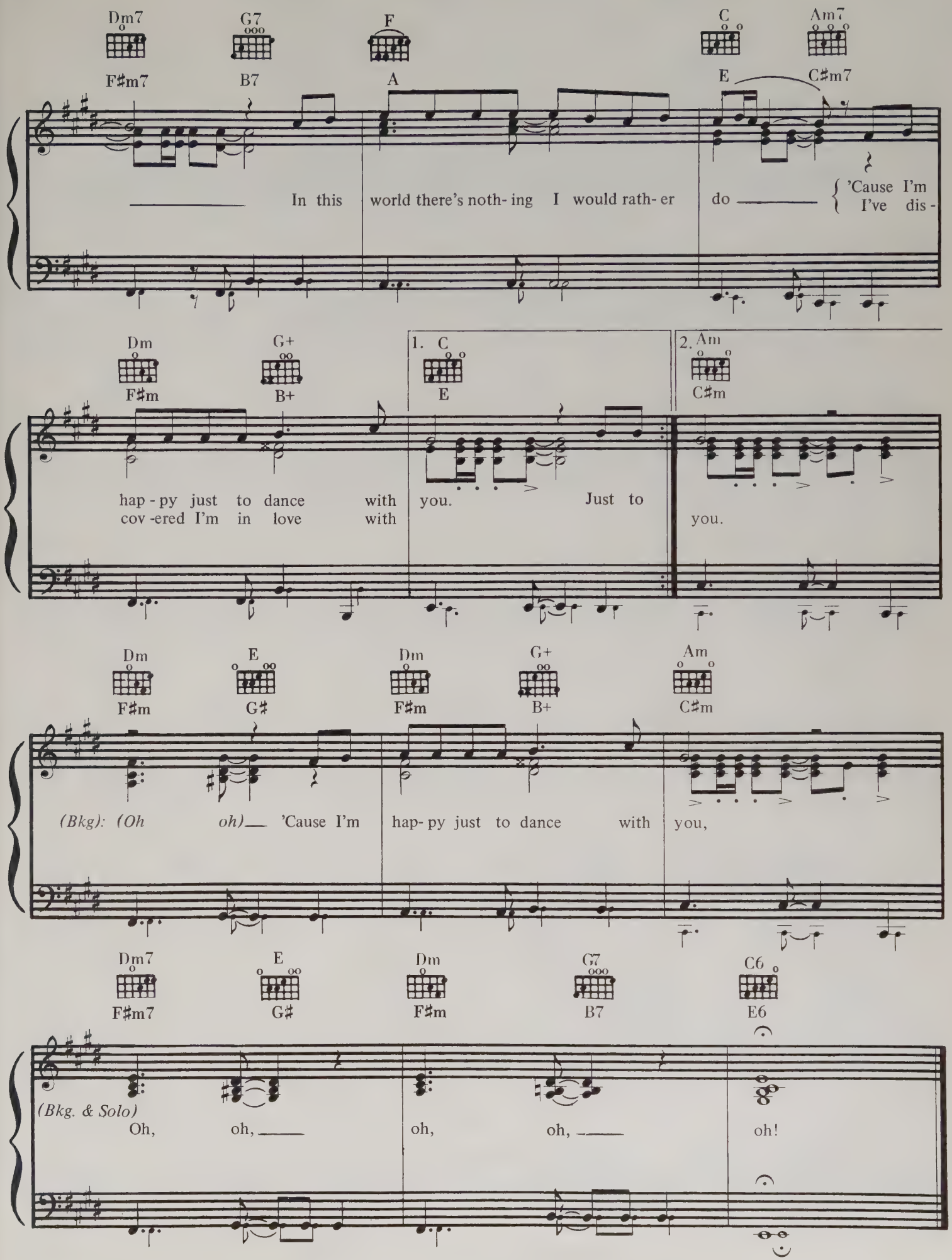
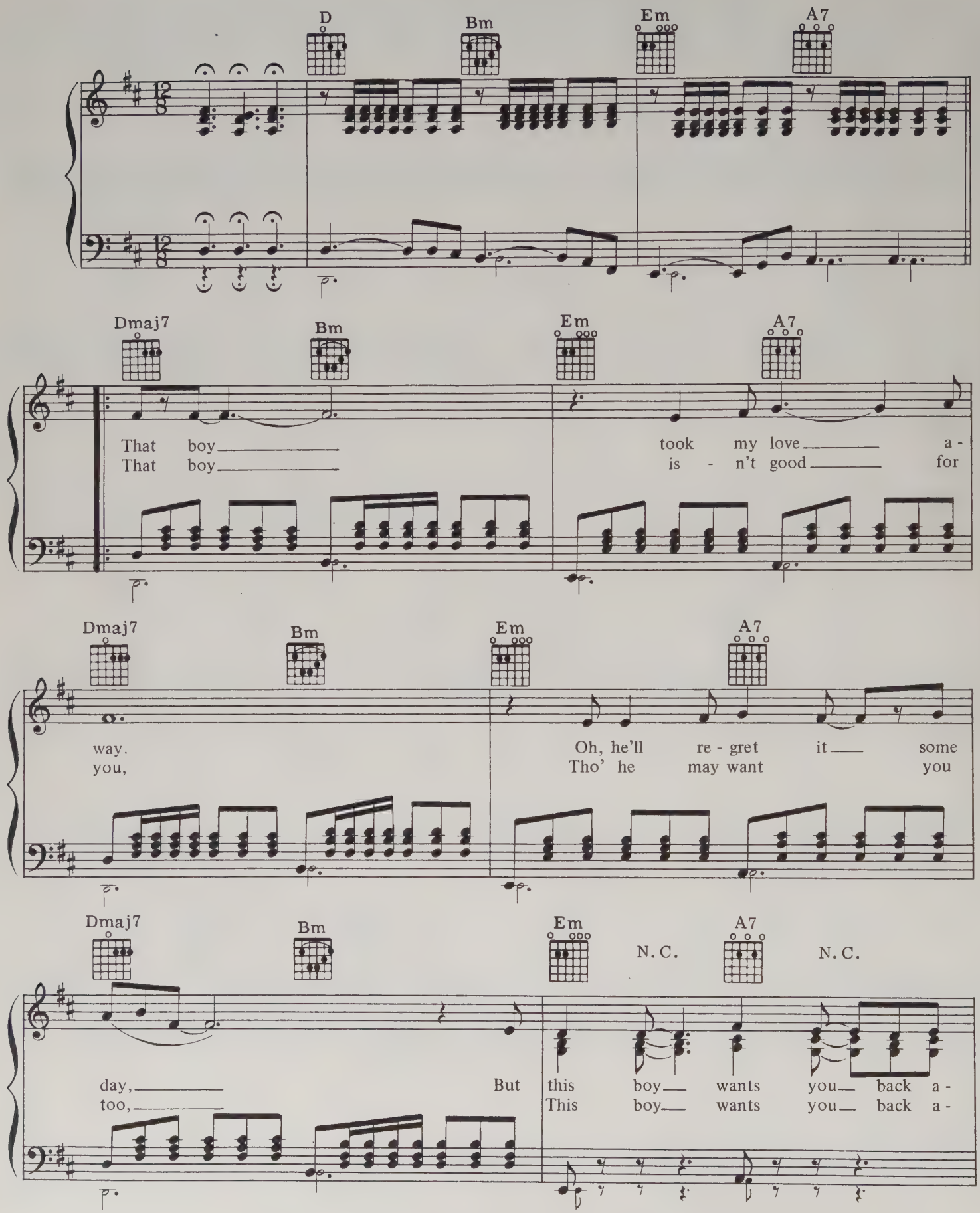

C
E
Am7
C♯m7
Dm7
F♯m7
G7
B7
fun - ny try and un - der - stand. There is
wan - na dance with you all night. In this
F
A
C
E
Am7
C♯m7
real - ly noth - ing else I'd rath - er do, 'Cause I'm
world there's noth - ing I would rath - er do,
Dm
F♯m
G+
B+
1. C
E
G
B
2. C
E
hap - py just to dance with you. 2. I don't you. Just to
Am
C♯m7
Dm
F♯m
E
G♯
Am
C♯m
dance with you. (Oh oh) is ev - 'ry - thing I
(Backing, 2nd time)


Dm
E
Am
F♯m
G♯
C♯m
(Bkg.) (Oh
oh)
need.
Be - fore this
dance is through, I think I'll
Dm
E7
Dm
G7
F♯m
G♯7
F♯m
B7
love you too, I'm so
hap - py when you dance with
C
C
Am7
E
E
C♯m7
me.
If some - bod - y tries to take my place,
Dm7
G7
C
Am7
F♯m7
B7
E
C♯m7
let's pre - tend we just can't see his face

Dm7 G7 F C Am7
F♯m7 B7 A E C♯m7
In this world there's noth- ing I would rath- er do 'Cause I'm I've dis-
Dm G+ 1. C 2. Am
F♯m B+ E C♯m
hap - py just to dance with you. Just to
cov -ered I'm in love with you.
Dm E Dm G+ Am
F♯m G♯ F♯m B+ C♯m
(Bkg): (Oh oh) 'Cause I'm hap- py just to dance with you,
Dm7 E Dm G7 C6
F♯m7 G♯ F♯m B7 E6
(Bkg. & Solo)
Oh, oh, oh, oh, oh!

This Boy (Ringo's Theme)

By JOHN LENNON and PAUL McCARTNEY

Slow rock and roll (in 4)

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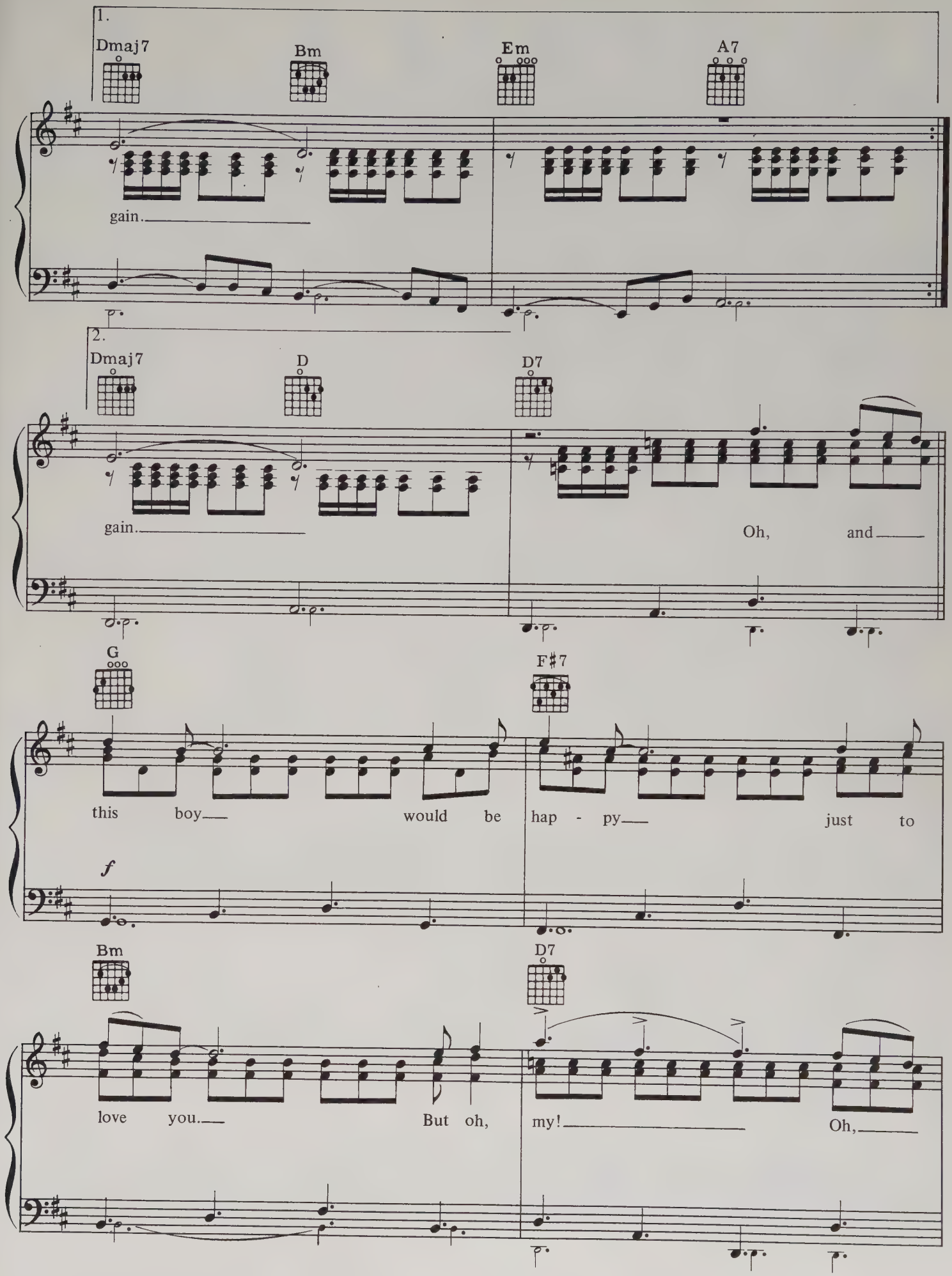
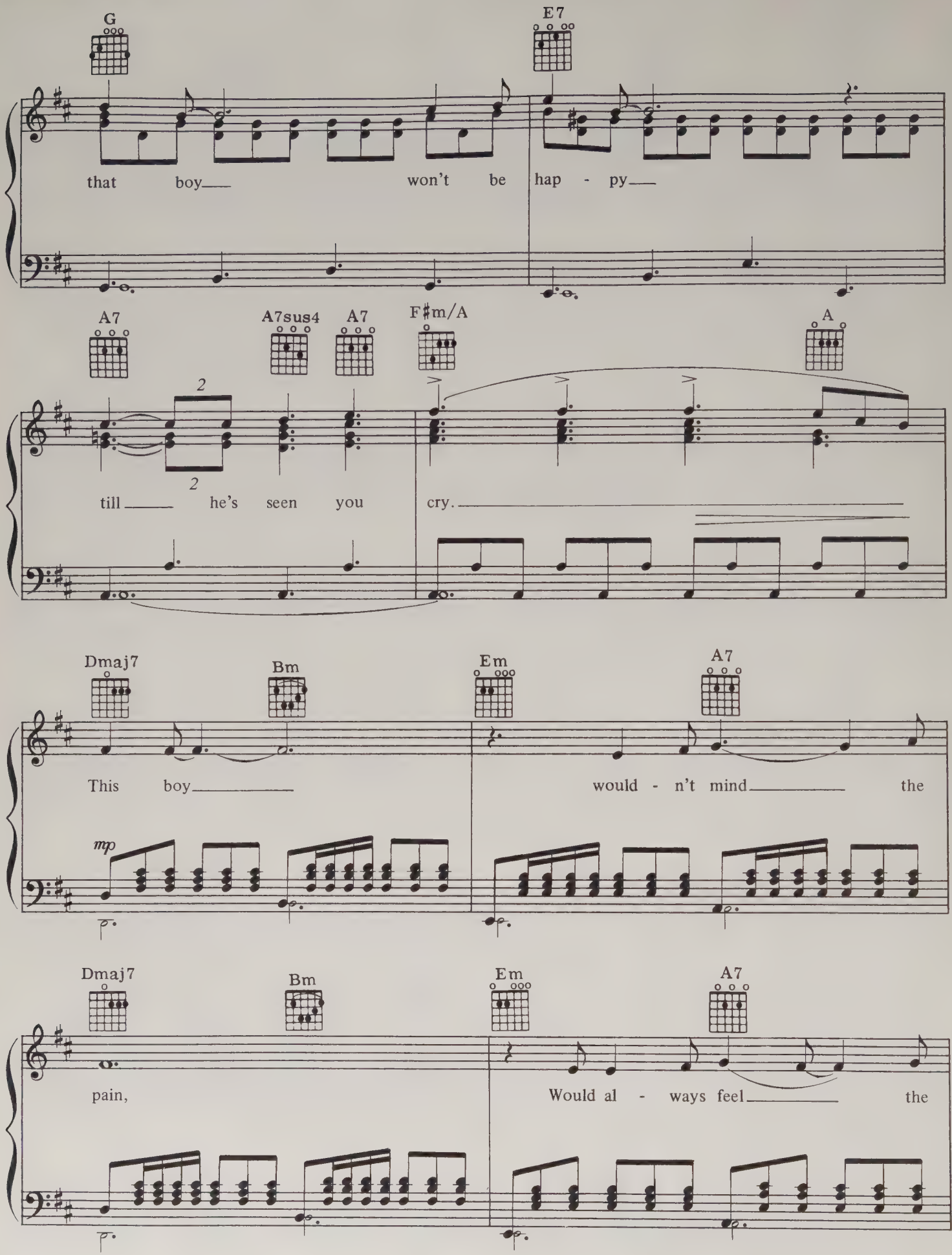
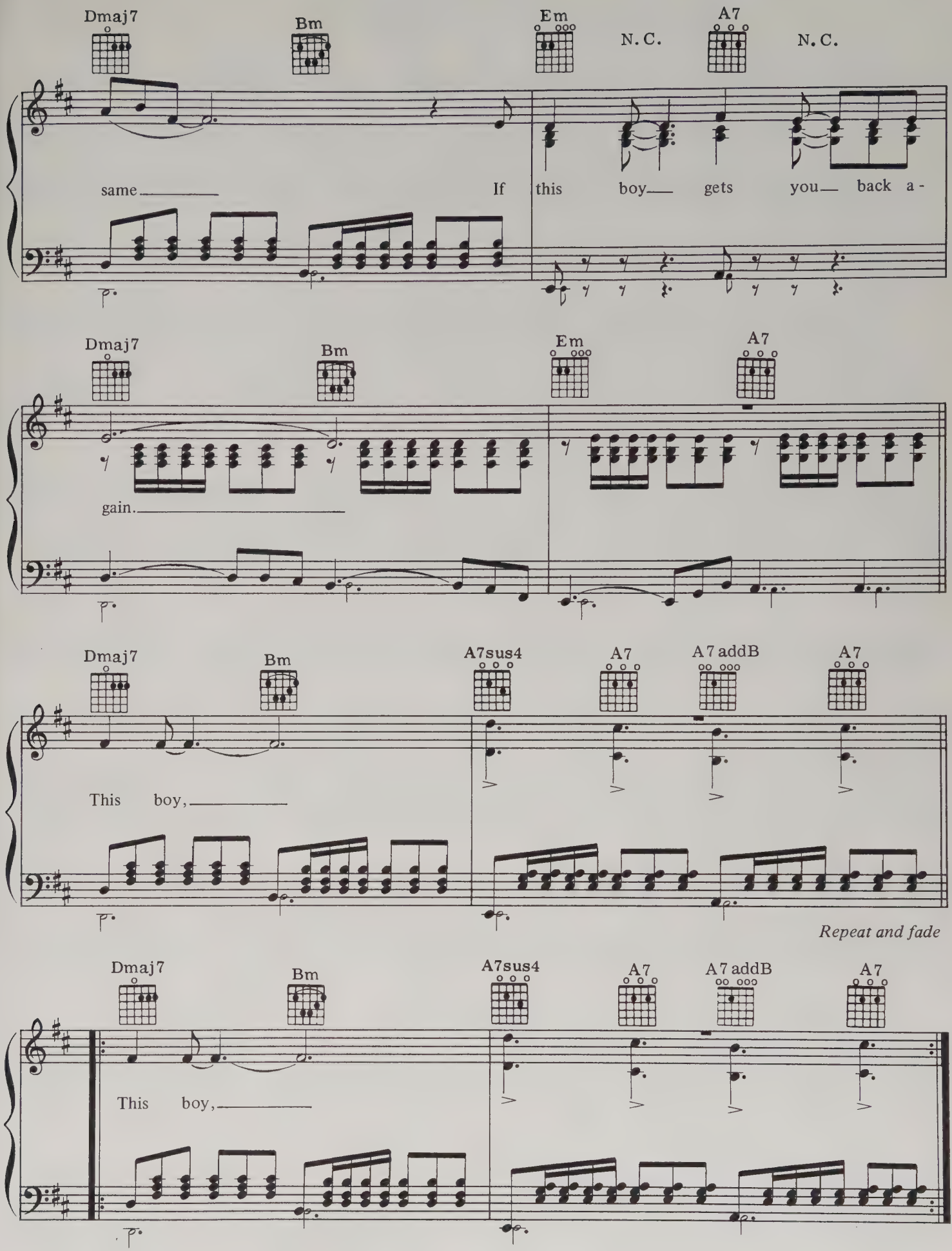
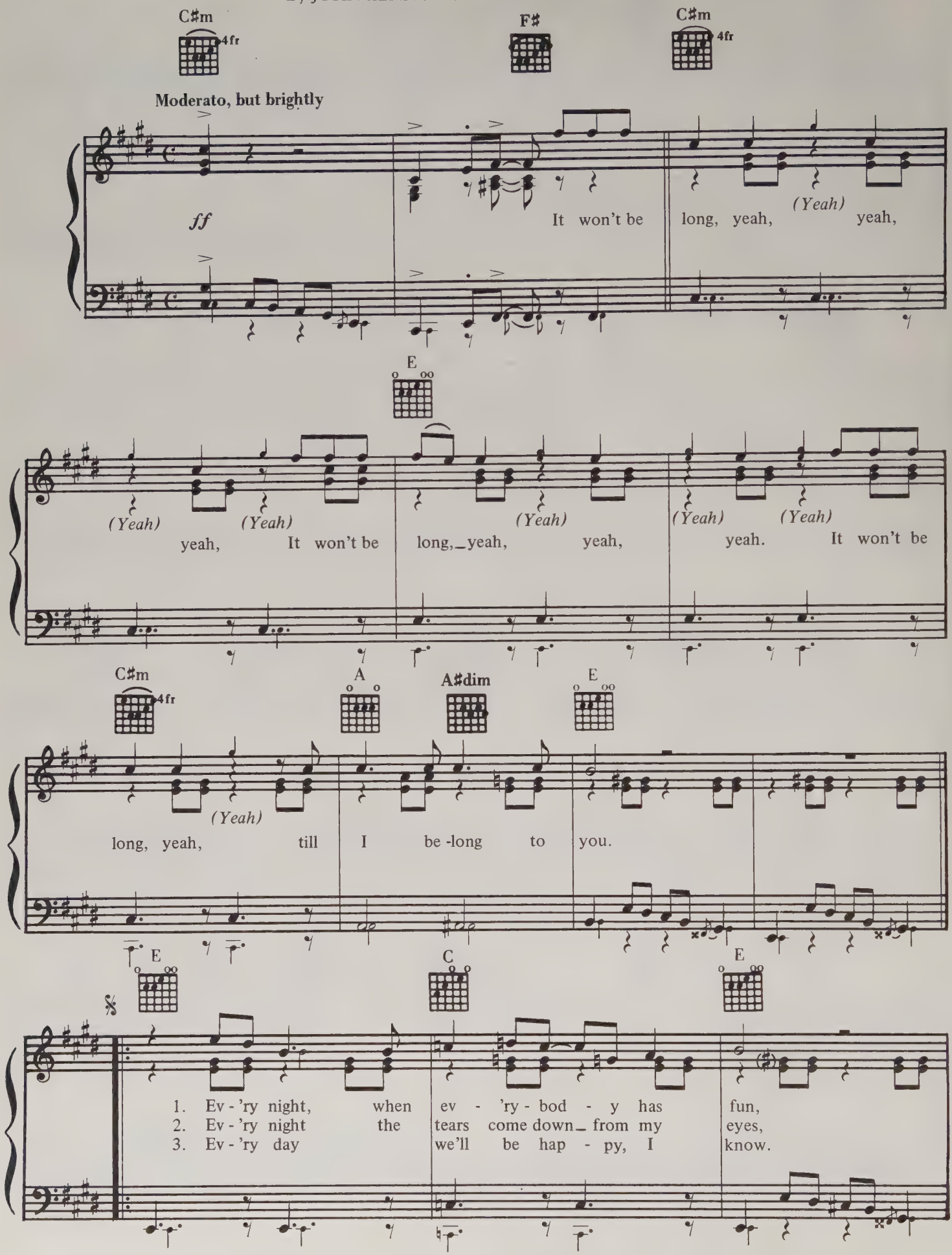

1.
Dmaj7
Bm
Em
A7
gain.
2.
Dmaj7
D
D7
gain.
Oh, and
G
F♯7
this boy would be hap - py just to
f
Bm
D7
love you. But oh, my! Oh,


G
E7
that boy won't be hap - py
A7
A7sus4
A7
F♯m/A
A
2
2
till he's seen you cry.
Dmaj7
Bm
Em
A7
This boy would - n't mind the
mp
Dmaj7
Bm
Em
A7
pain, Would al - ways feel the

Dmaj7
Bm
Em
A7
N.C.
N.C.
same
If this boy gets you back a-
Dmaj7
Bm
Em
A7
gain.
Dmaj7
Bm
A7sus4
A7
A7 addB
A7
This boy,
Repeat and fade
Dmaj7
Bm
A7sus4
A7
A7 addB
A7
This boy,

It Won't Be Long

By JOHN LENNON and PAUL McCARTNEY



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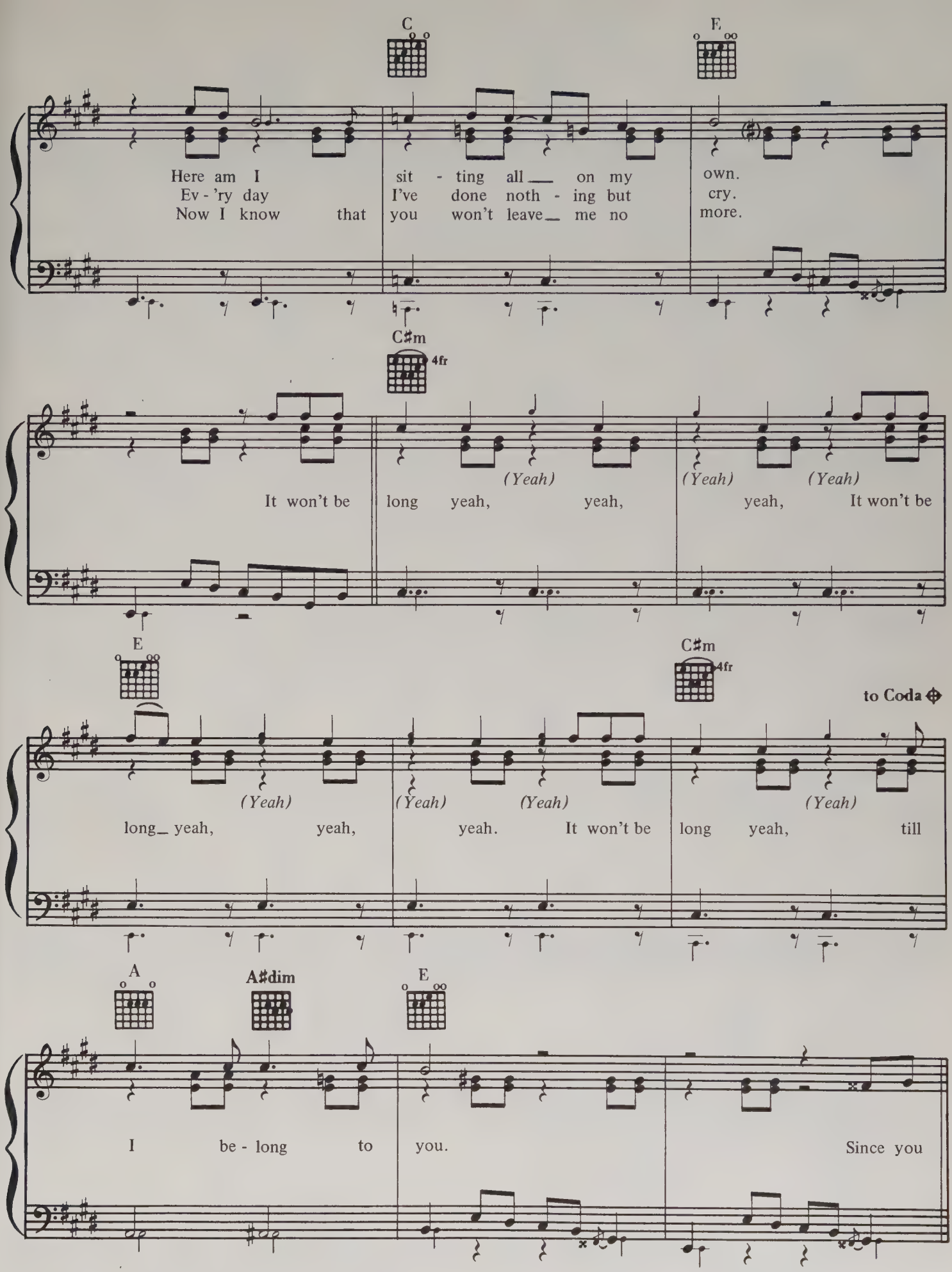
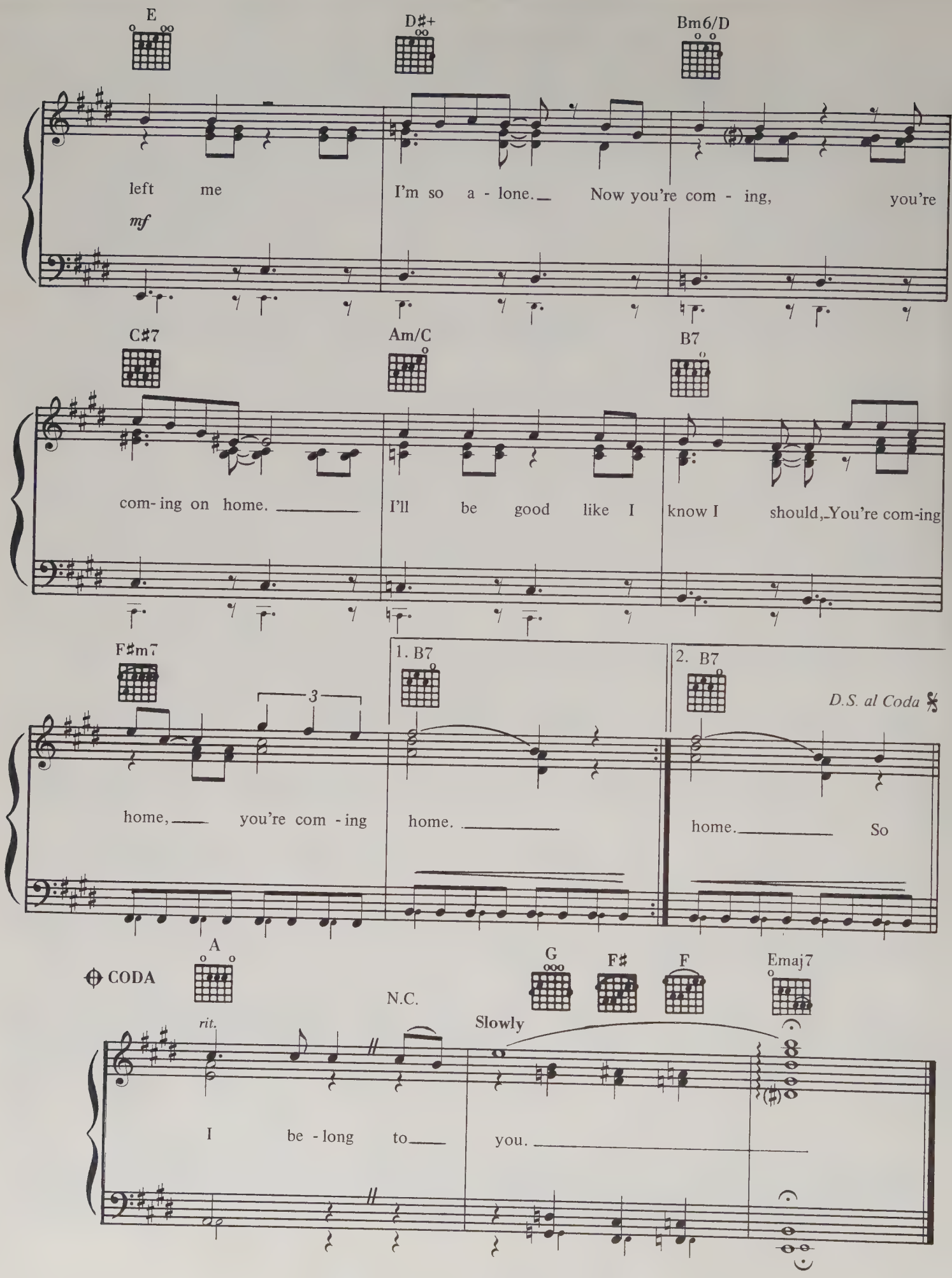
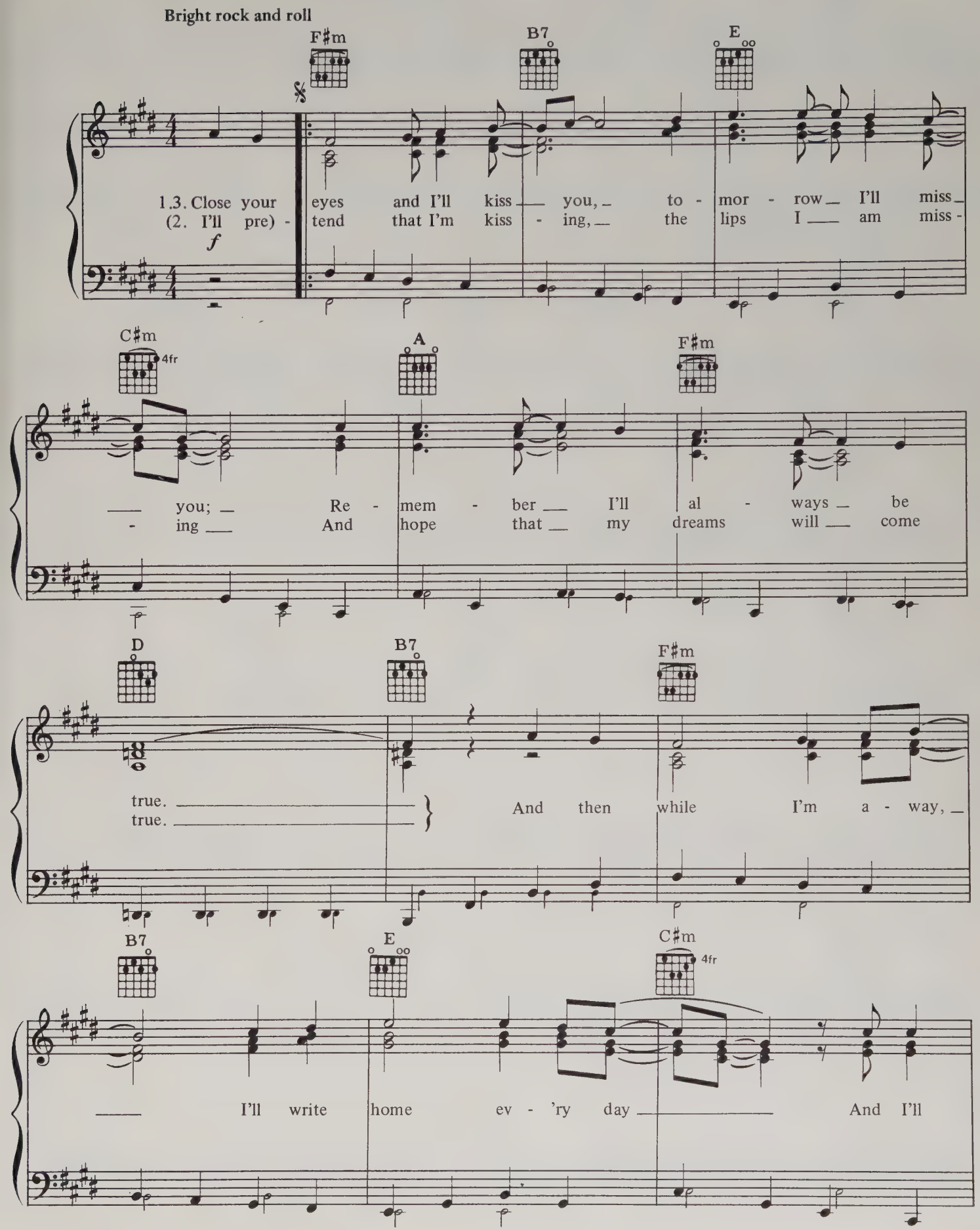

C
E
Here am I Ev - 'ry day Now I know that
sit - ting all on my I've done noth - ing but you won't leave me no
own. cry. more.
C♯m 4fr
It won't be
long yeah,
(Yeah)
yeah,
(Yeah)
yeah,
(Yeah)
It won't be
E
C♯m 4fr
to Coda
long yeah,
(Yeah)
yeah,
(Yeah)
yeah. It won't be
(Yeah)
long yeah,
(Yeah)
till
A
A♯dim
E
I be - long to
you.
Since you


E
D♯+
Bm6/D
left me
I'm so a - lone.
Now you're com - ing,
you're
mf
C♯7
Am/C
B7
com- ing on home.
I'll be good like I
know I should,
You're com-ing
F♯m7
1. B7
2. B7
D.S. al Coda
3
home,
you're com - ing
home.
home.
So
CODA
A
G
F♯
F
Emaj7
N.C.
rit.
Slowly
I be - long to
you.

All My Loving

By JOHN LENNON and PAUL McCARTNEY



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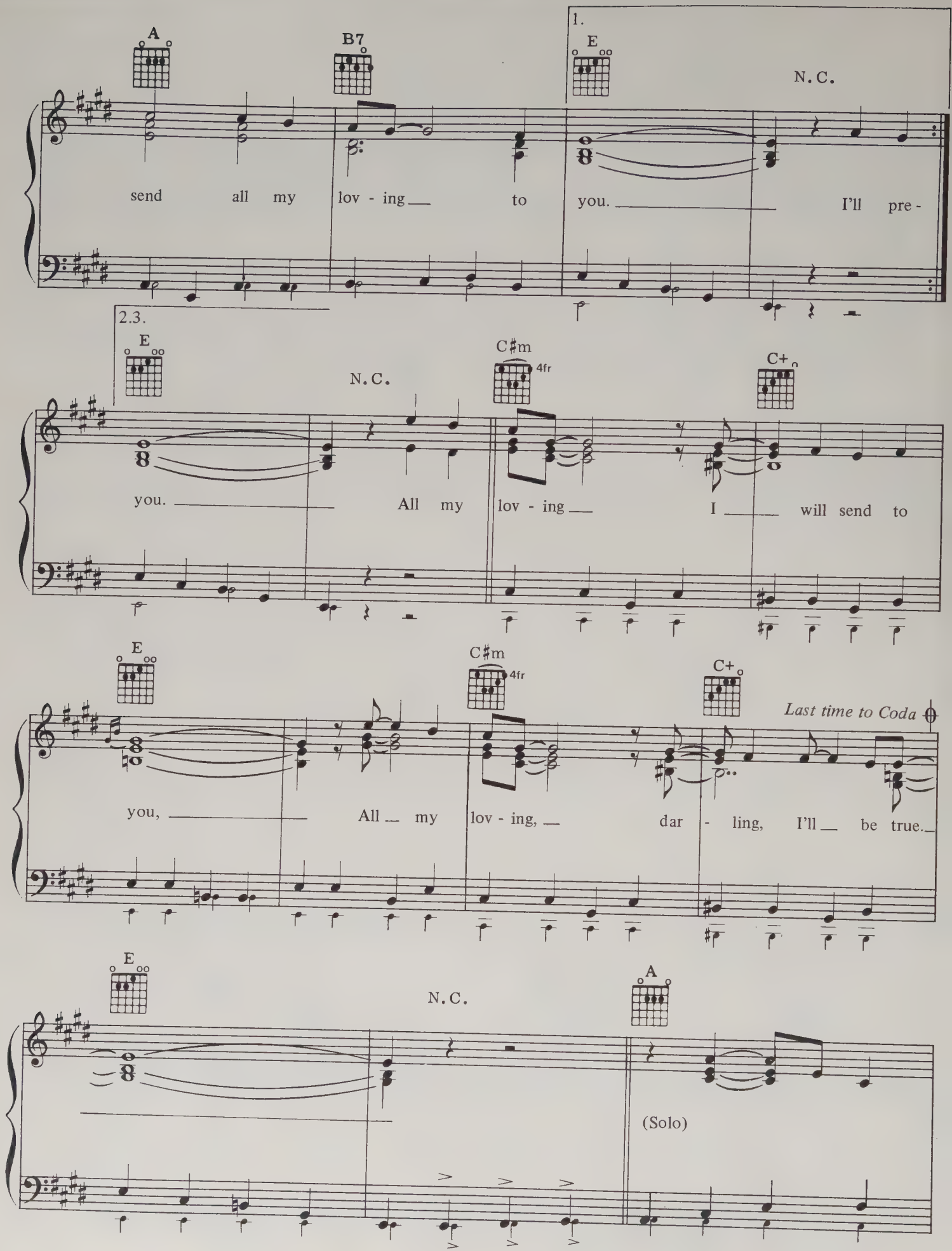
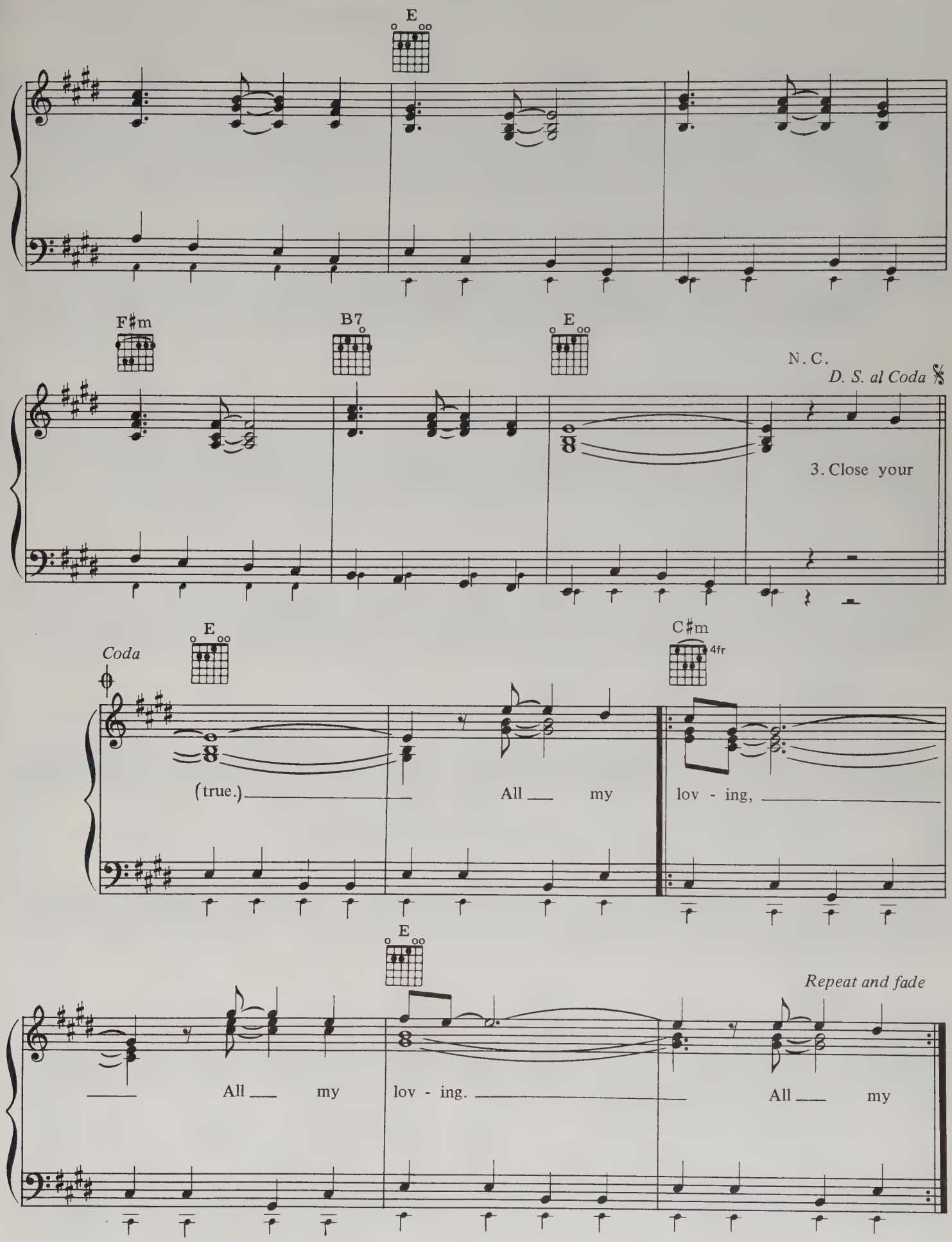
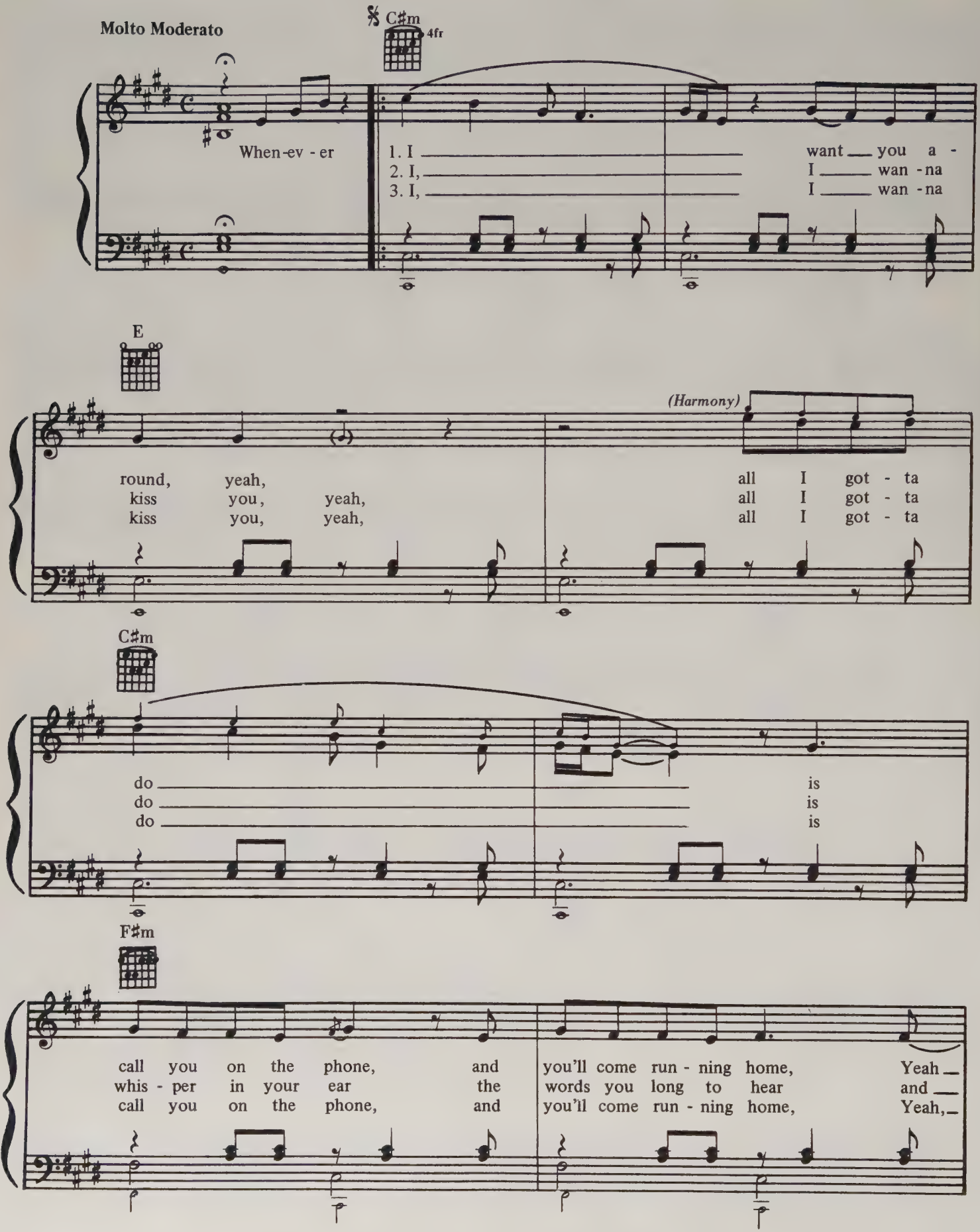

A
B7
1.
E
N.C.
send all my lov - ing to you. I'll pre -
2.3.
E
N.C.
C♯m
4fr
C+
you. All my lov - ing I will send to
E
C♯m
4fr
C+
Last time to Coda
you, All my lov - ing, dar - ling, I'll be true.
E
N.C.
A
(Solo)


E
F♯m
B7
E
N. C.
D. S. al Coda
3. Close your
Coda
E
C♯m
4fr
(true.)
All
my
lov - ing,
E
Repeat and fade
All
my
lov - ing.
All
my

All I've Got To Do

By JOHN LENNON and PAUL McCARTNEY



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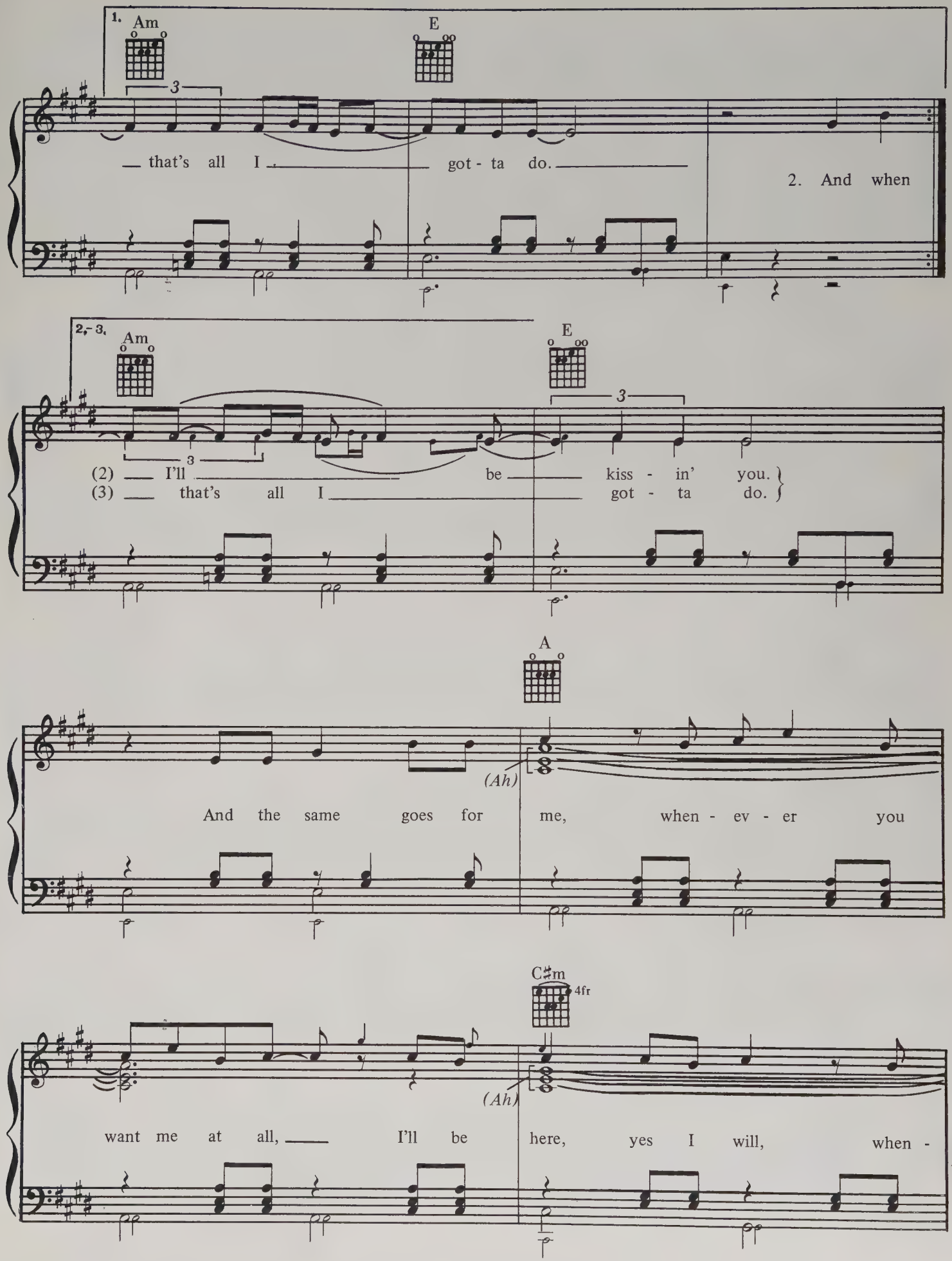
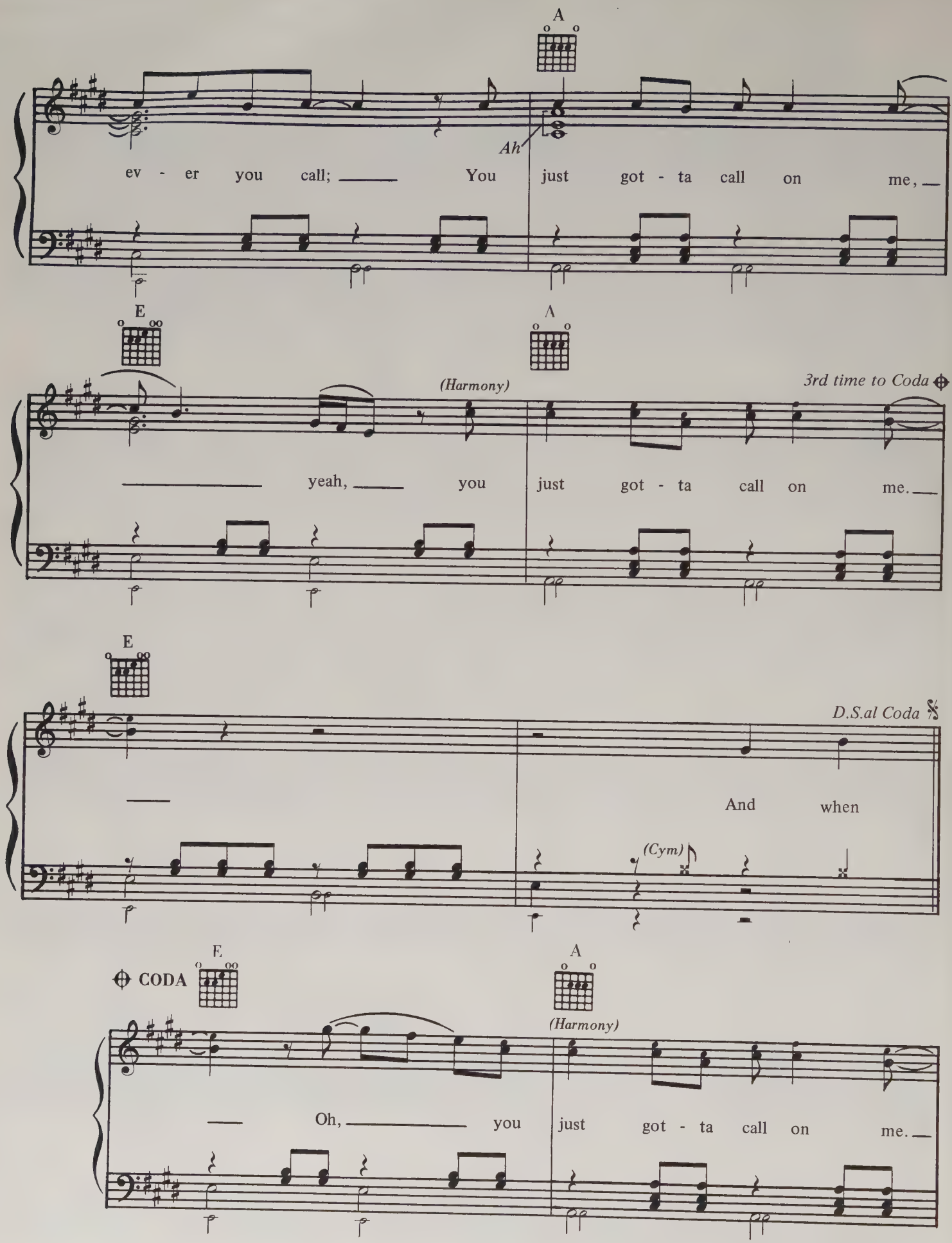
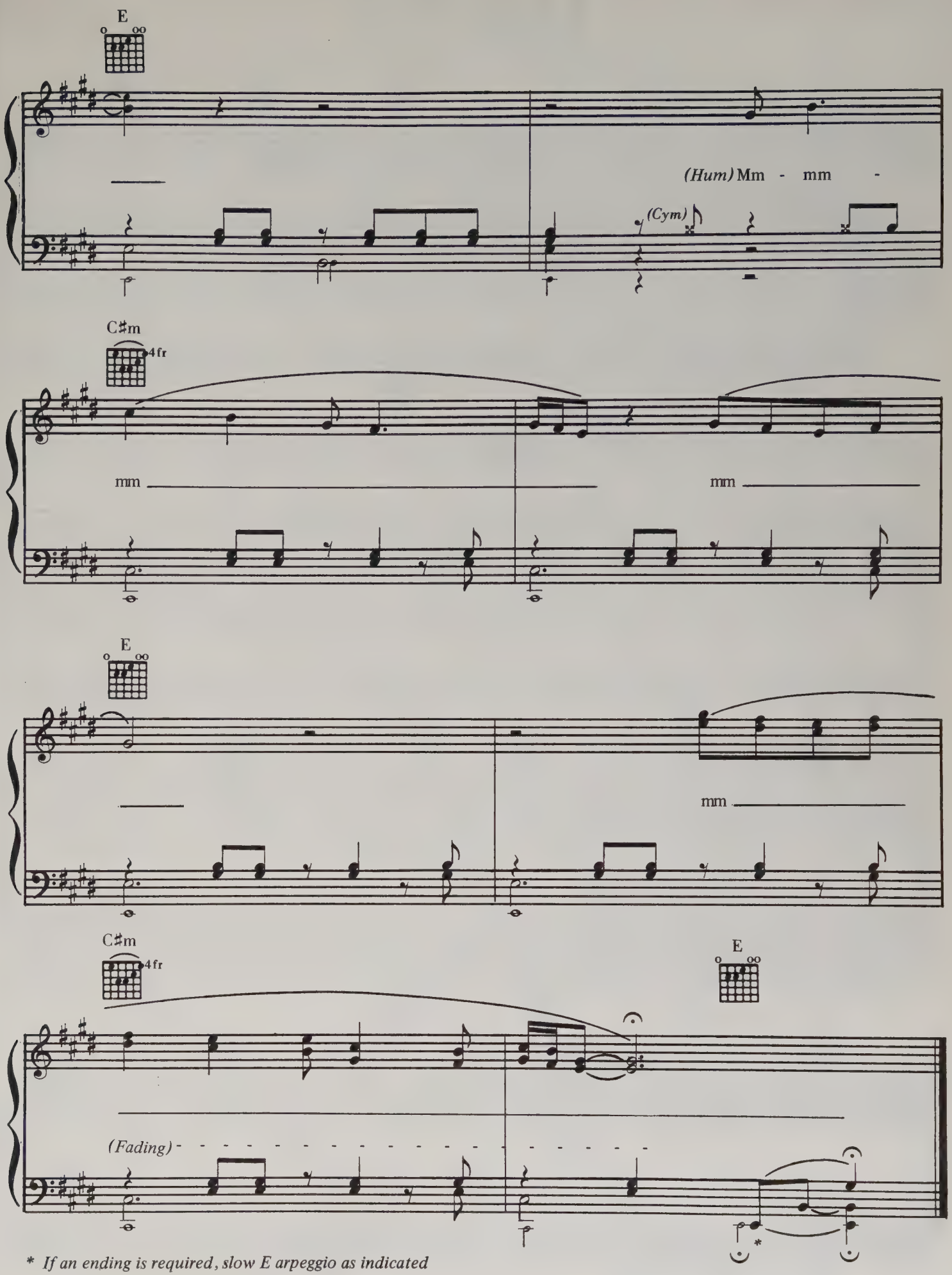

1.
Am
E
3
that's all I got - ta do.
2. And when
2., 3.
Am
E
3
3
(2) I'll be kiss - in' you.
(3) that's all I got - ta do.
A
(Ah)
And the same goes for me, when - ev - er you
C♯m
4fr
(Ah)
want me at all, I'll be here, yes I will, when -

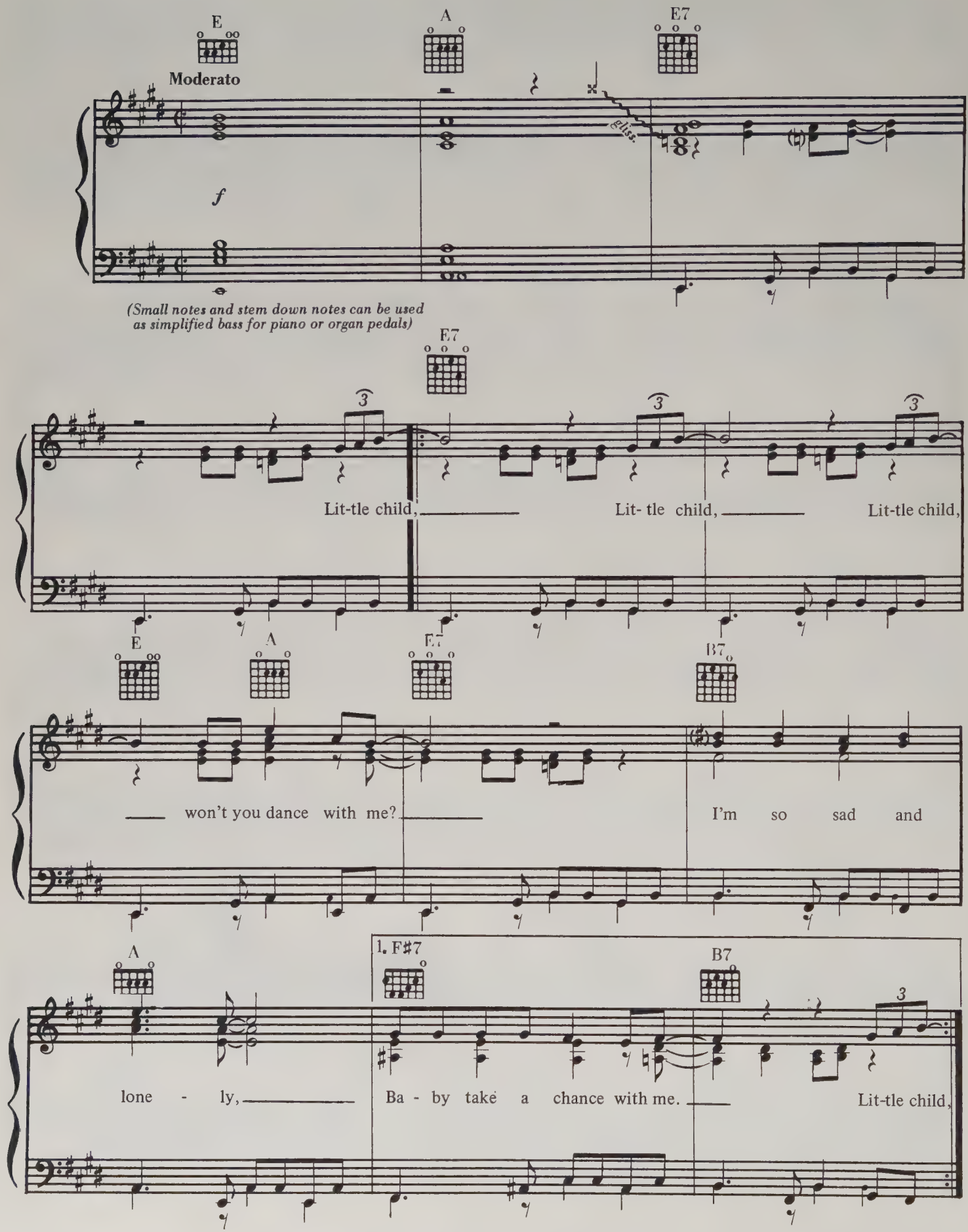

A
Ah
ev - er you call; You just got - ta call on me,
E
A
(Harmony)
3rd time to Coda
yeah, you just got - ta call on me.
E
D.S.al Coda
And when
(Cym)
CODA
E
A
(Harmony)
Oh, you just got - ta call on me.



* *If an ending is required, slow E arpeggio as indicated*

Little Child

By JOHN LENNON and PAUL McCARTNEY



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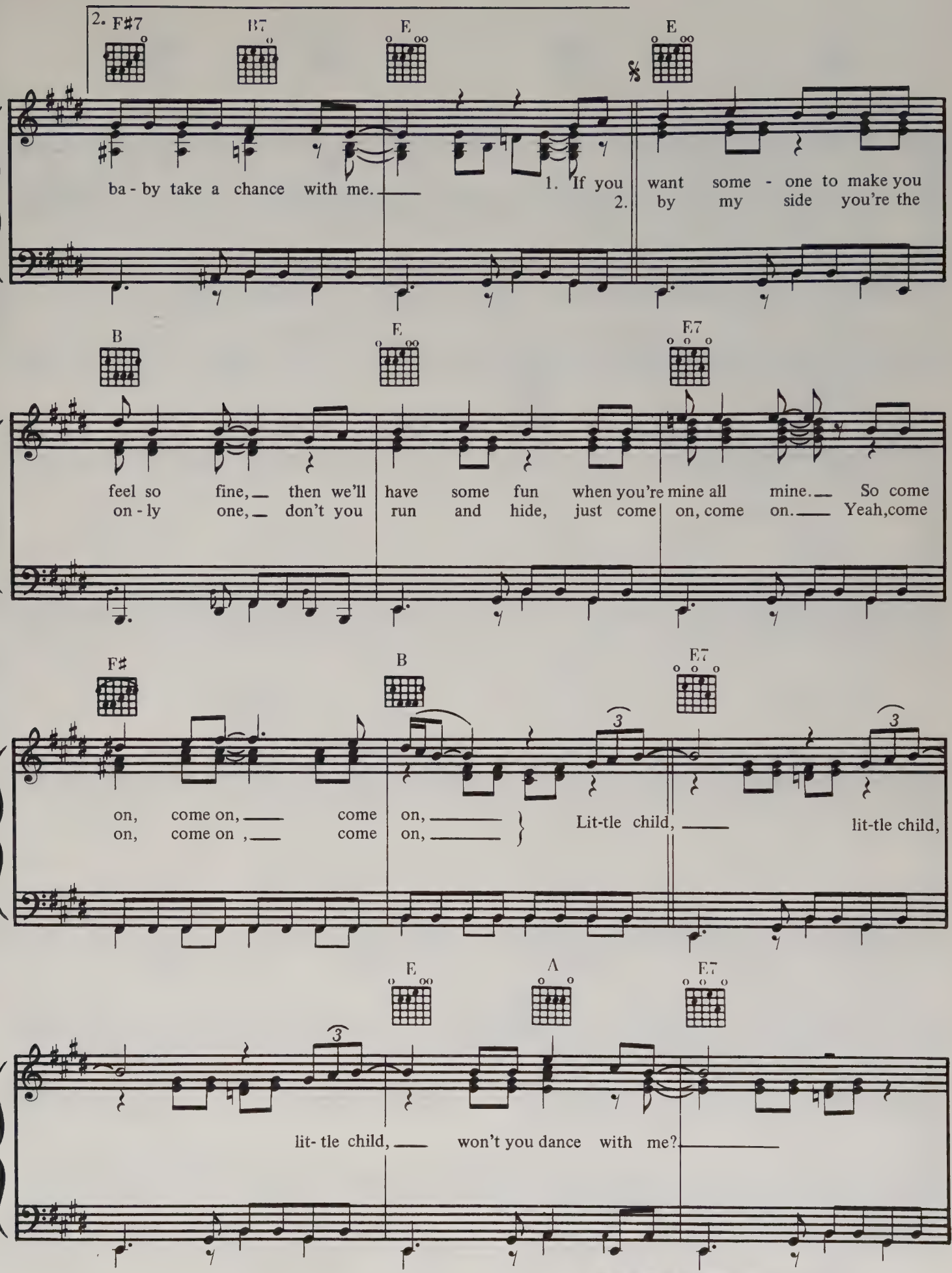
2. F♯7
B7
E
E
ba - by take a chance with me.
1. If you want some - one to make you
2. by my side you're the
B
E
E7
feel so fine, then we'll have some fun when you're mine all mine. So come
on - ly one, don't you run and hide, just come on, come on. Yeah, come
F♯
B
E7
on, come on, come on,
on, come on, come on,
Lit-tle child, lit-tle child,
E
A
E7
lit- tle child, won't you dance with me?

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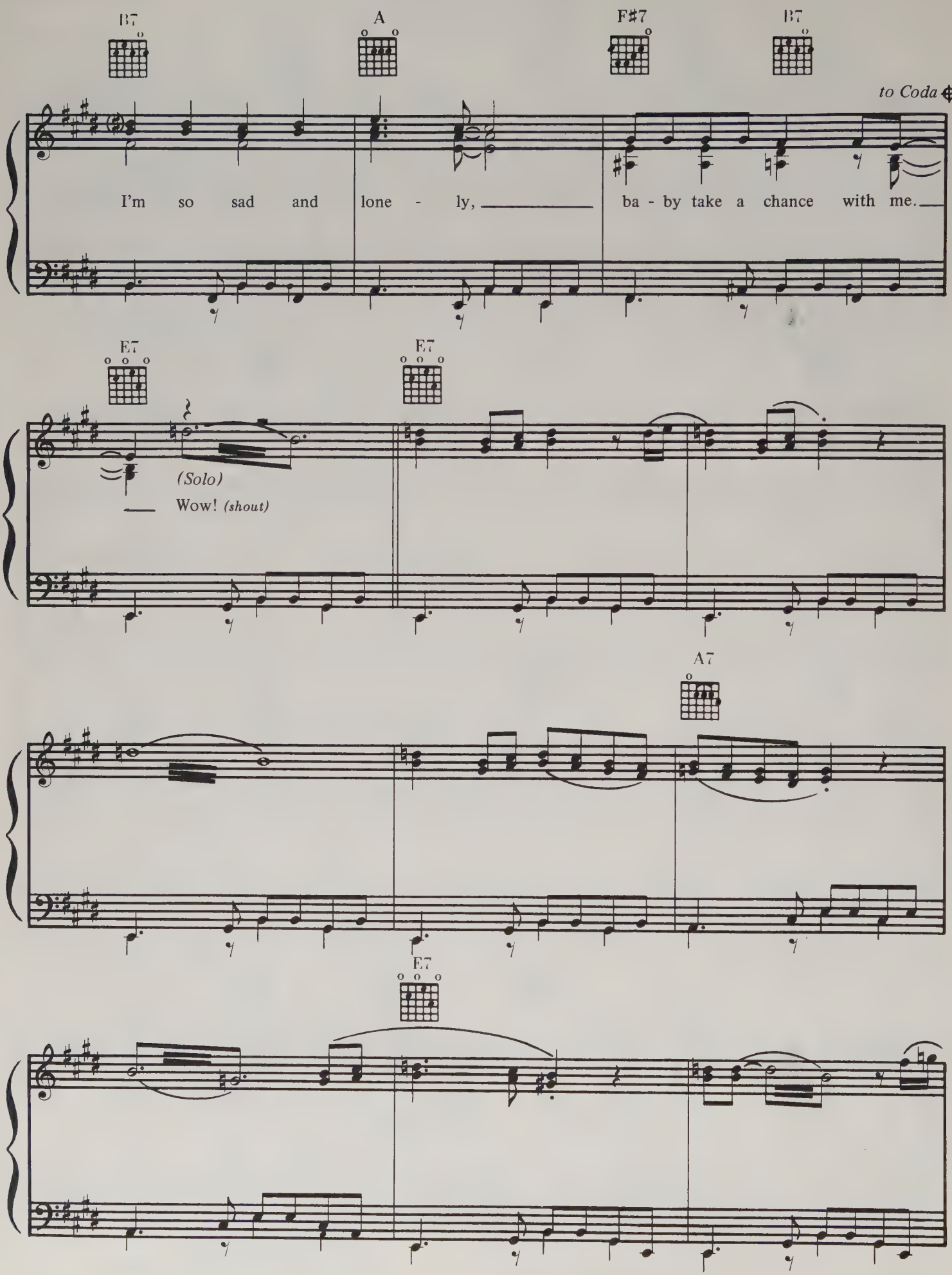
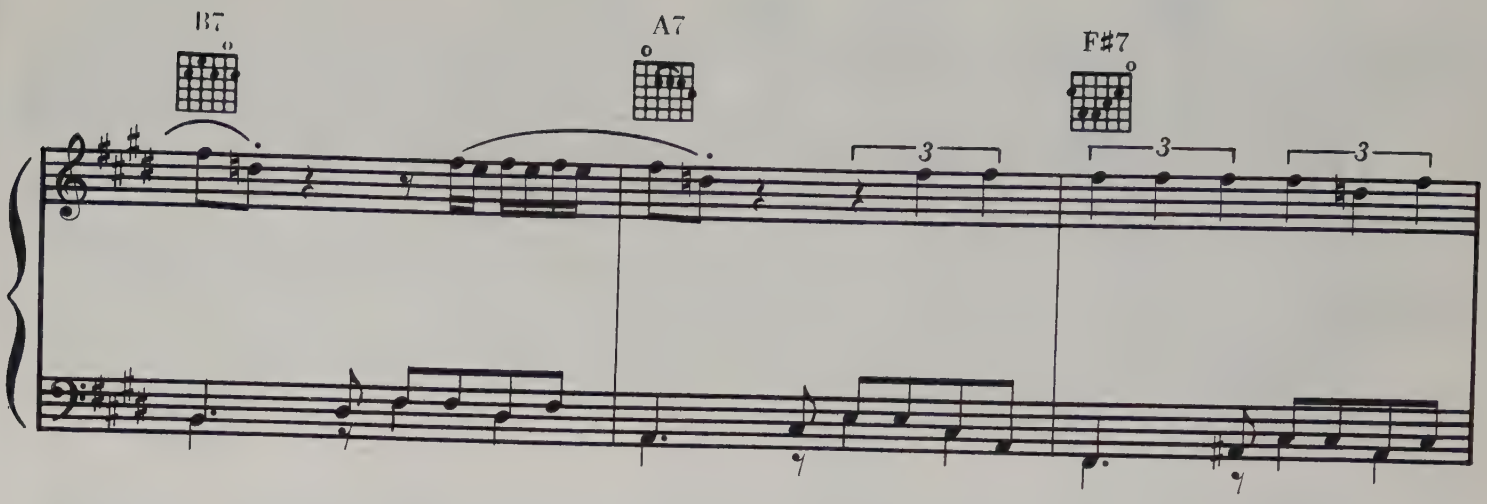
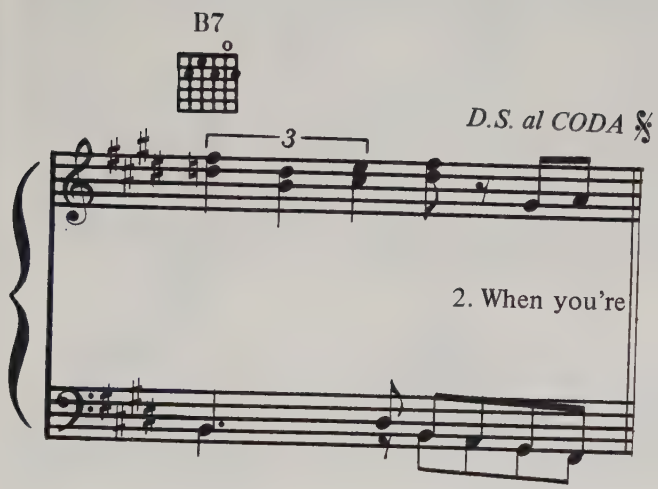
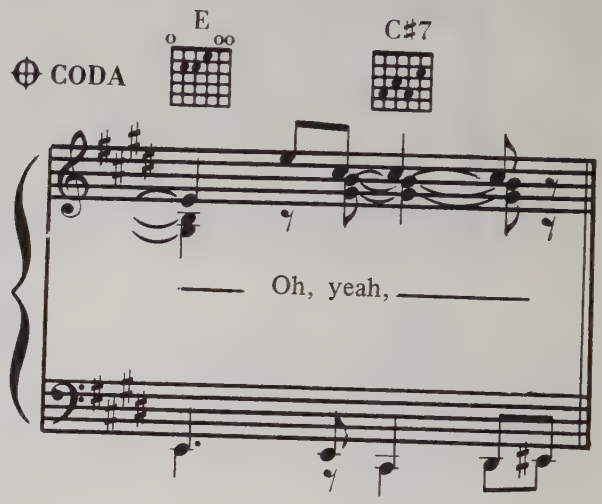
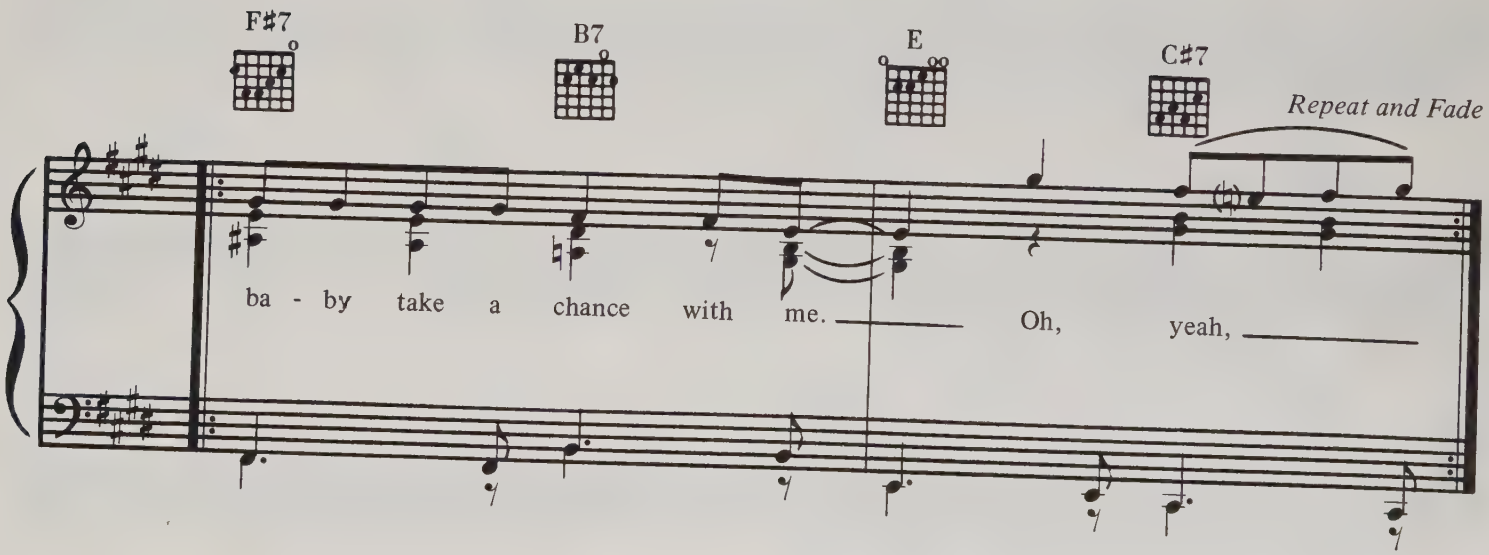

B7
A
F#7
B7
to Coda
I'm so sad and lone - ly, ba - by take a chance with me.
E7
E7
(Solo)
Wow! (shout)
A7
E7


B7
A7
F♯7
3
3
3

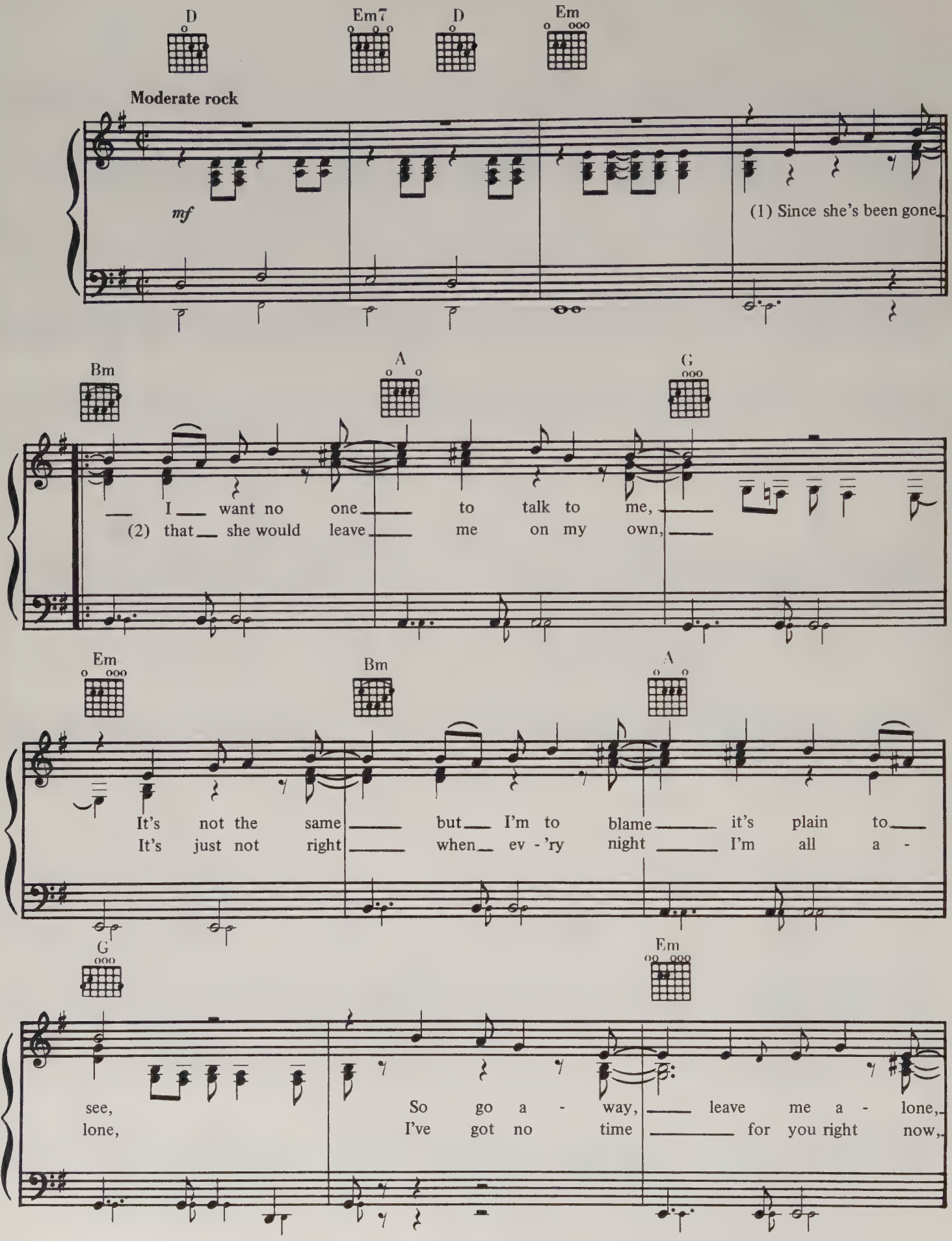

B7
3
D.S. al CODA
2. When you're


CODA
E
C♯7
Oh, yeah,


F♯7
B7
E
C♯7
Repeat and Fade
ba - by take a chance with me.
Oh, yeah,

Don't Bother Me

By GEORGE HARRISON



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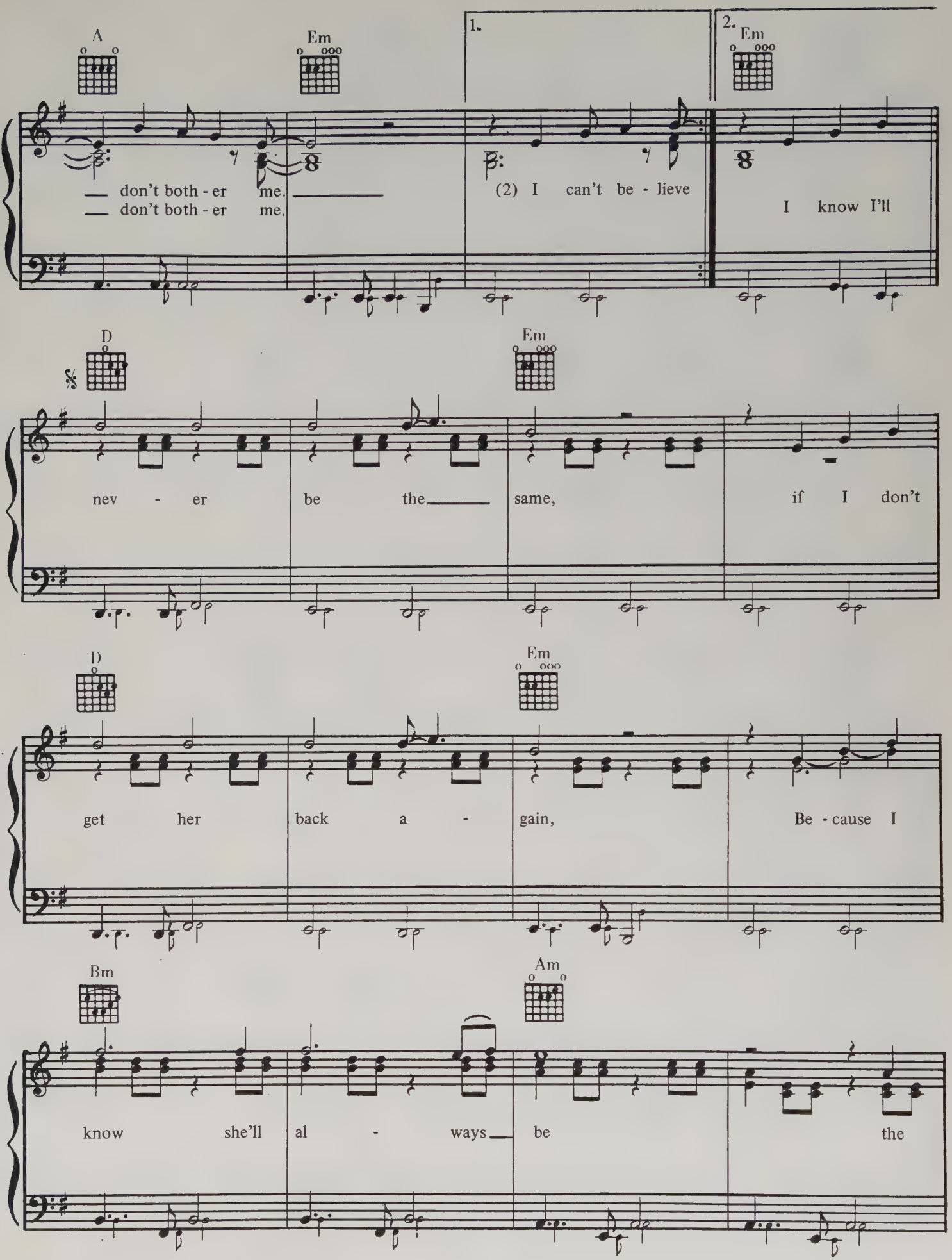
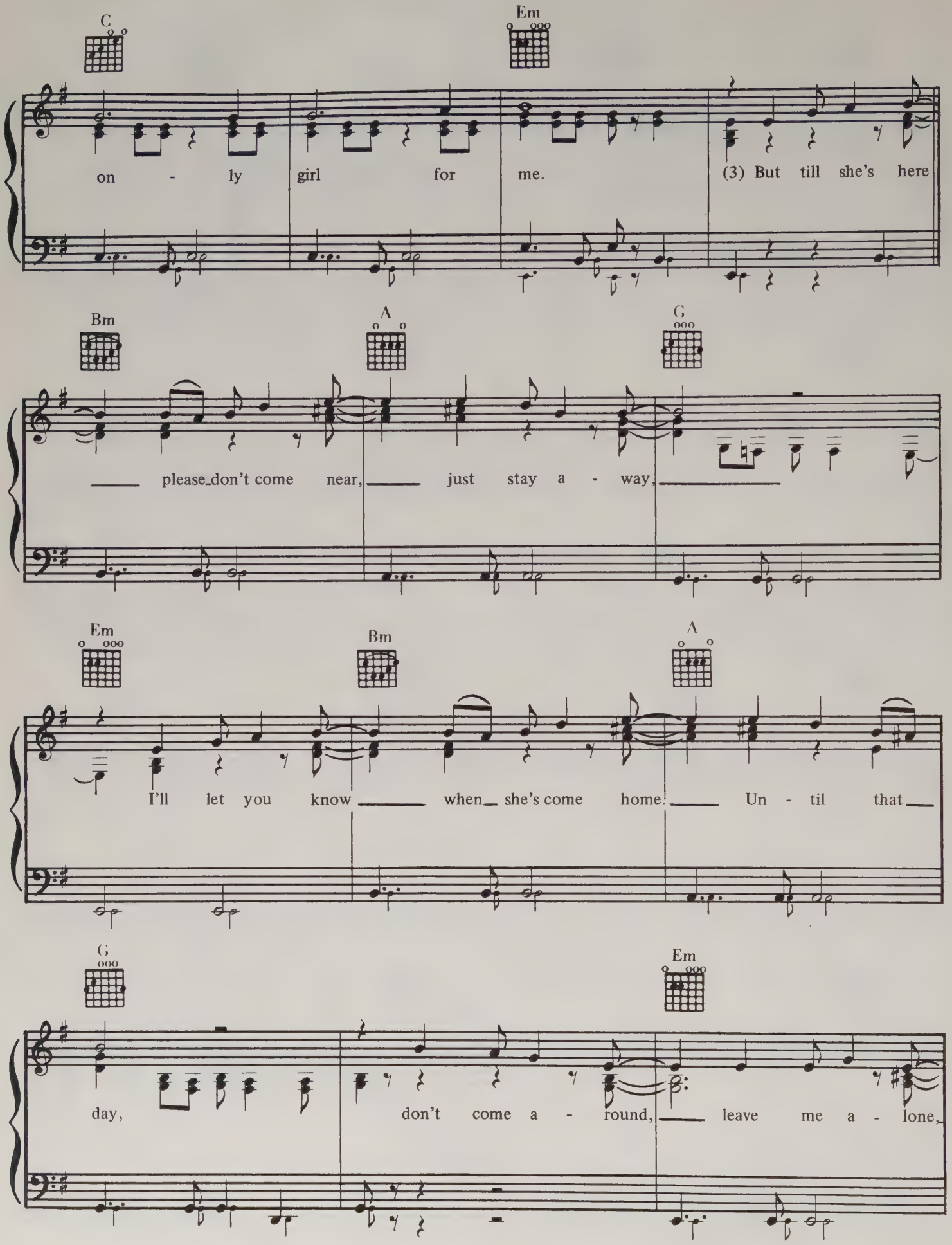
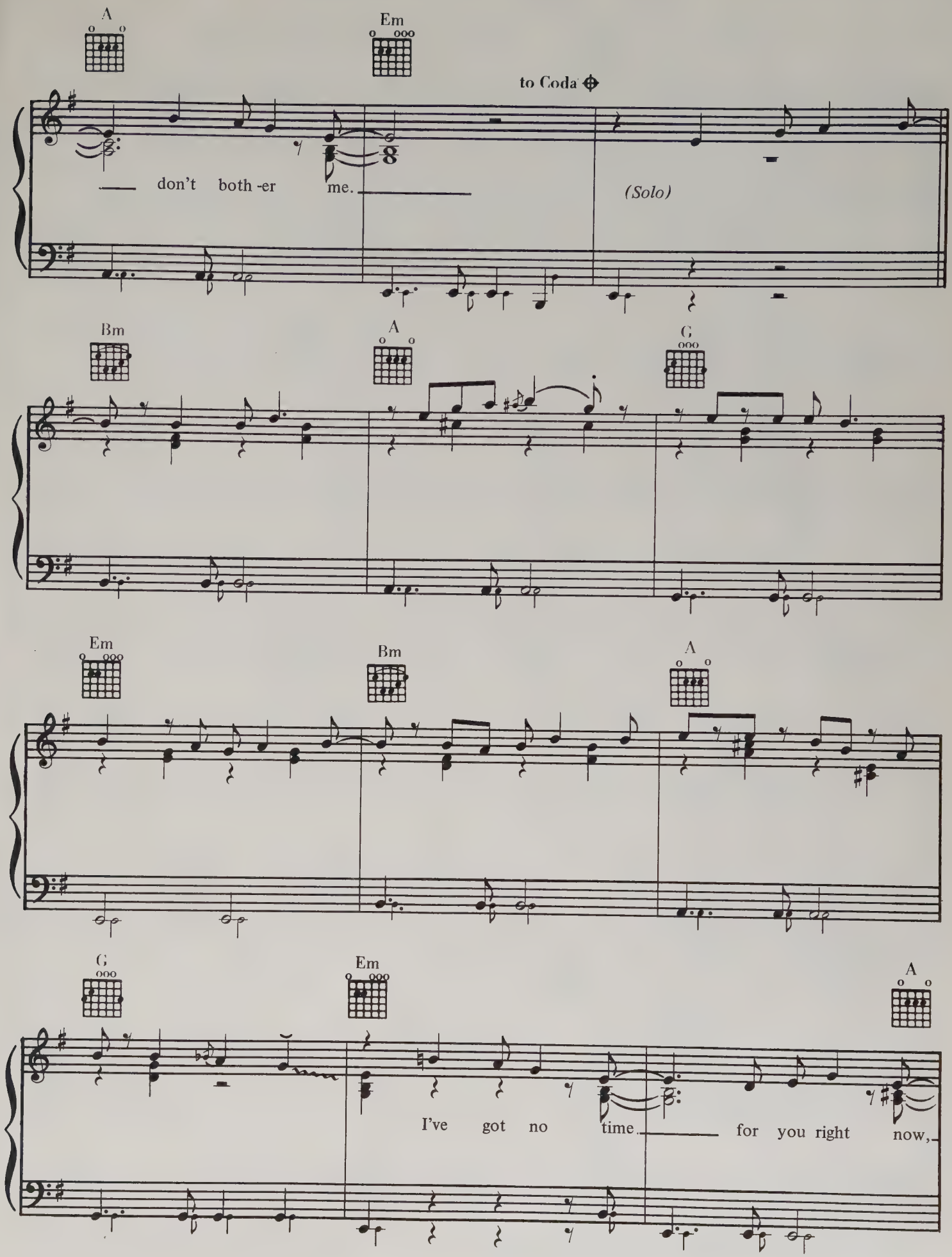
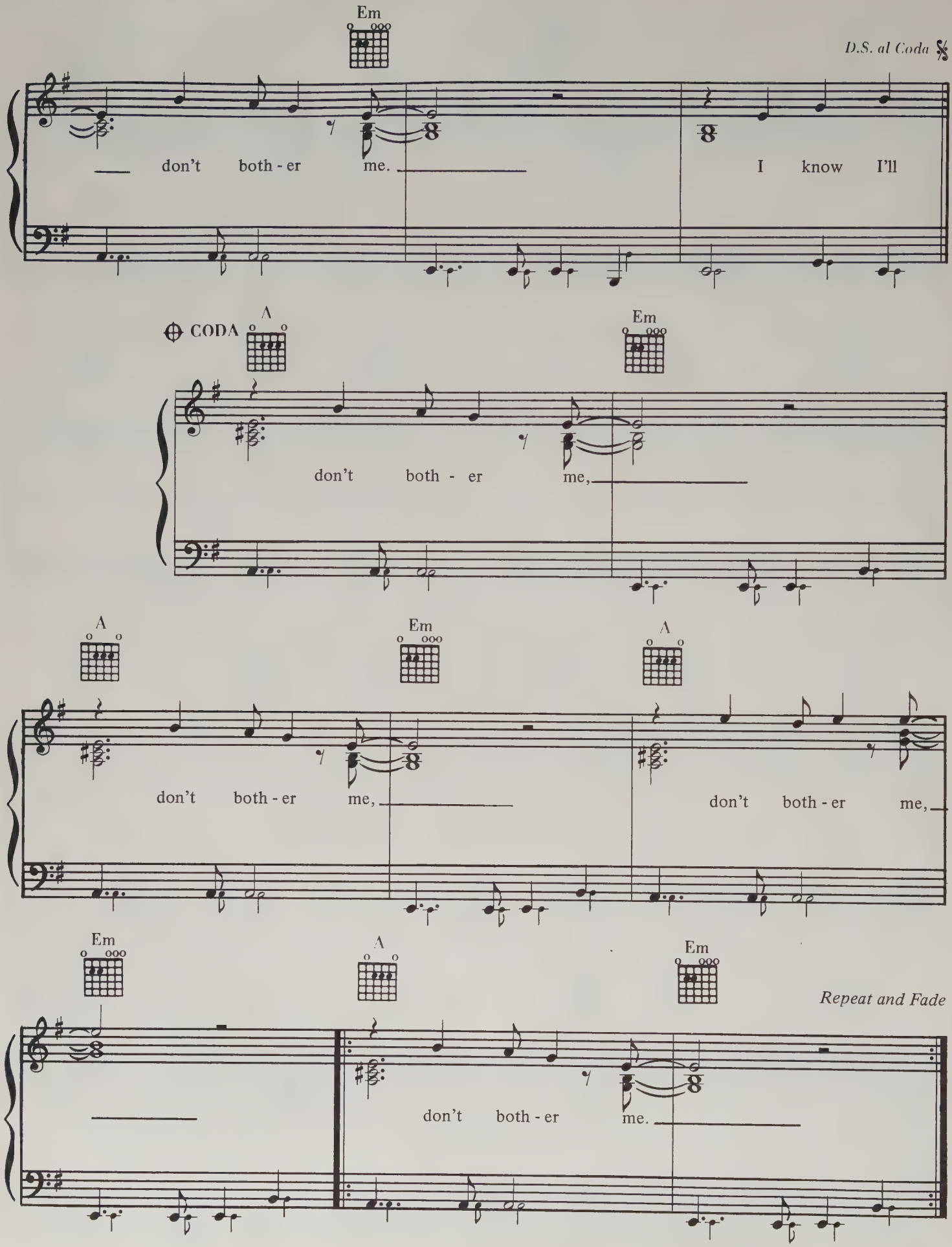
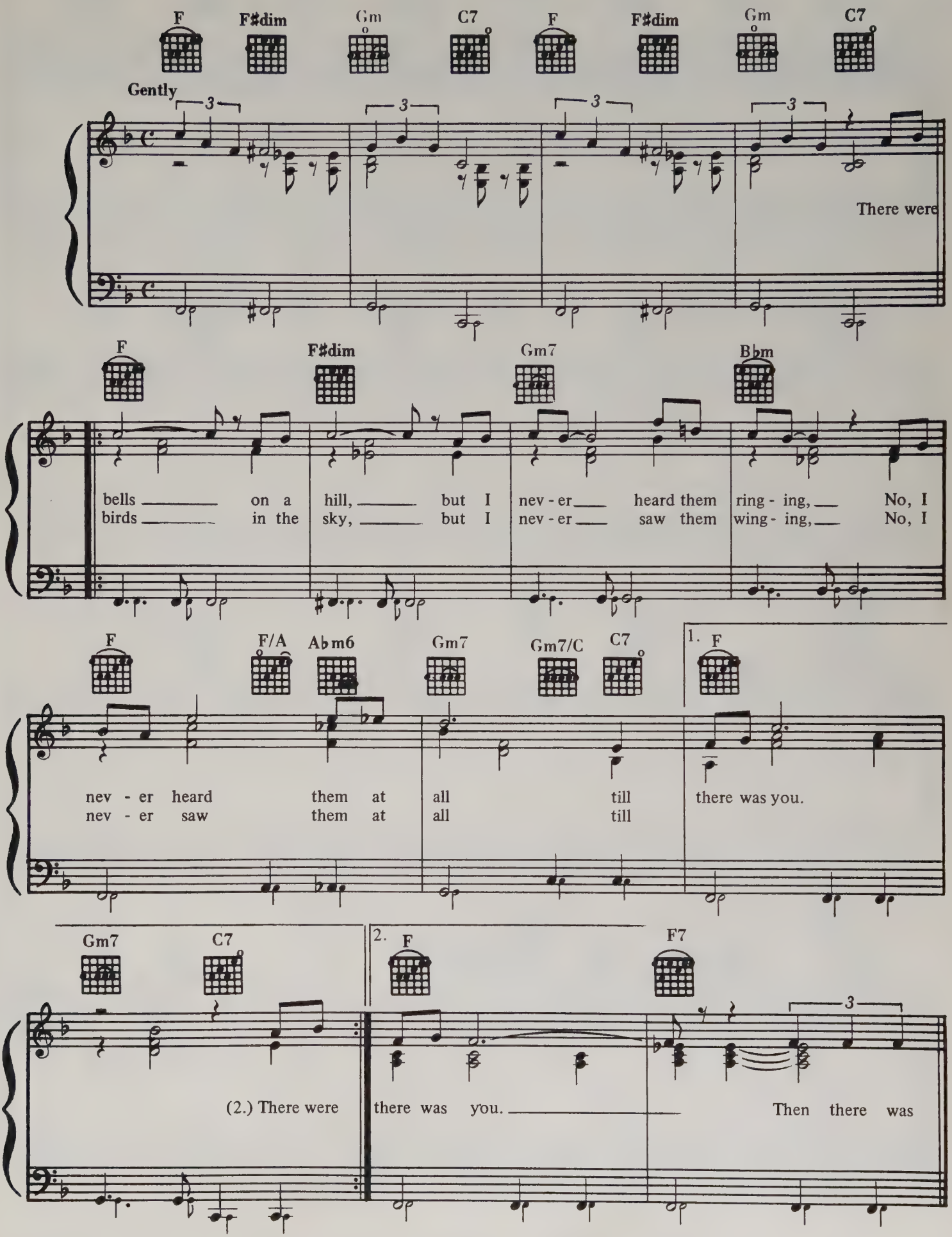

A
Em
1.
2. Em
— don't both - er me. —
— don't both - er me.
(2) I can't be - lieve
I know I'll
D
Em
nev - er be the — same, if I don't
D
Em
get her back a - gain, Be - cause I
Bm
Am
know she'll al - ways — be the


C
Em
on - ly girl for me.
(3) But till she's here
Bm
A
G
please_don't come near, just stay a - way,
Em
Bm
A
I'll let you know when_ she's come home. Un - til that
G
Em
day, don't come a - round, leave me a - lone,


A
Em
to Coda
don't both -er me.
(Solo)
Bm
A
G
Em
Bm
A
G
Em
A
I've got no time for you right now,

Em
D.S. al Coda
don't both - er me.
I know I'll
CODA
A
Em
don't both - er me,
A
Em
A
don't both - er me,
don't both - er me,
Em
A
Em
Repeat and Fade
don't both - er me.

Till There Was You

from "The Music Man"

By MEREDITH WILLSON

F F♯dim Gm C7 F F♯dim Gm C7
Gently
There were
F F♯dim Gm7 B♭m
bells on a hill, but I nev - er heard them ring - ing, No, I
birds in the sky, but I nev - er saw them wing - ing, No, I
F F/A A♭m6 Gm7 Gm7/C C7 1. F
nev - er heard them at all till there was you.
nev - er saw them at all till
Gm7 C7 2. F F7
(2.) There were there was you. Then there was

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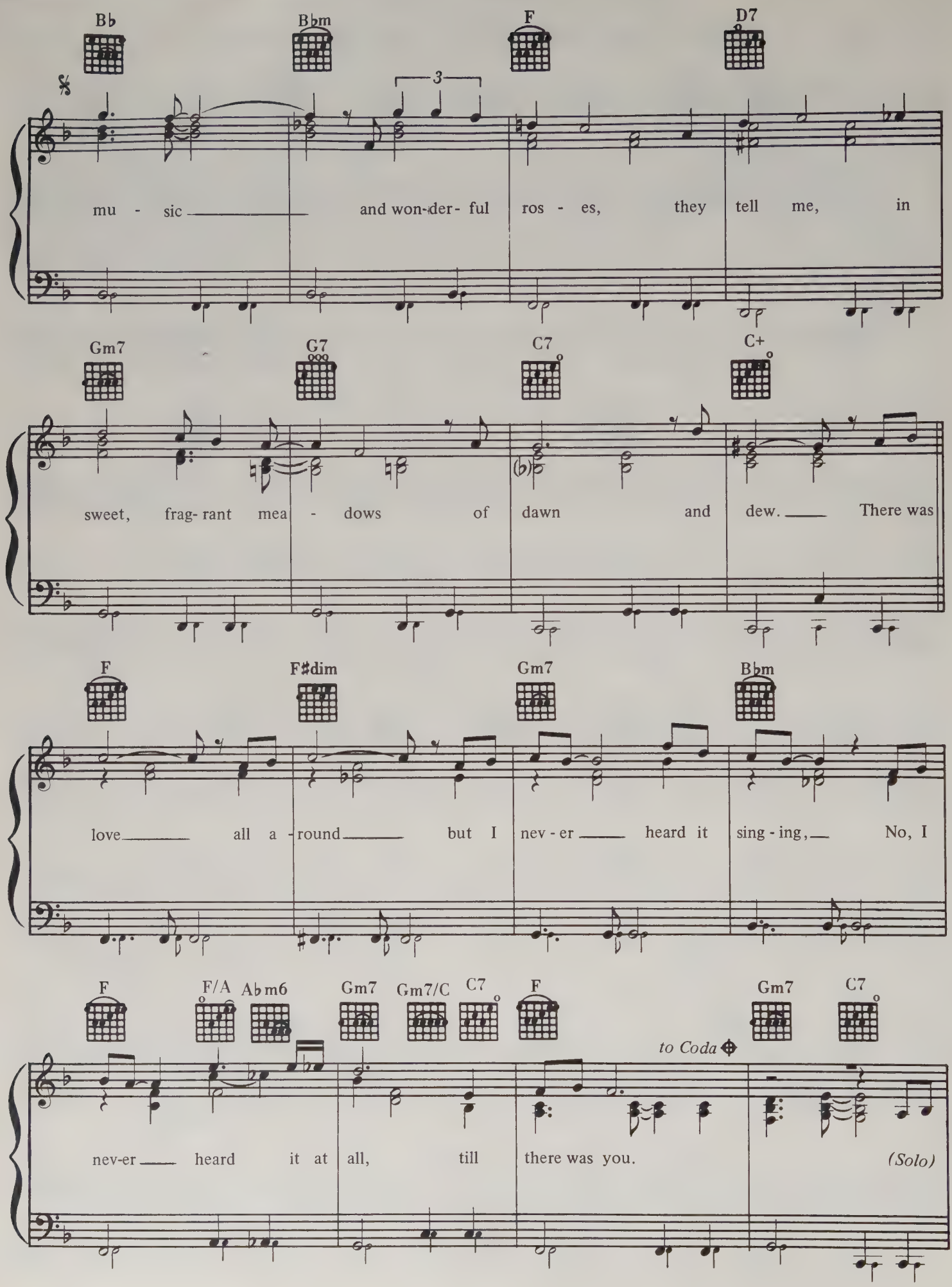
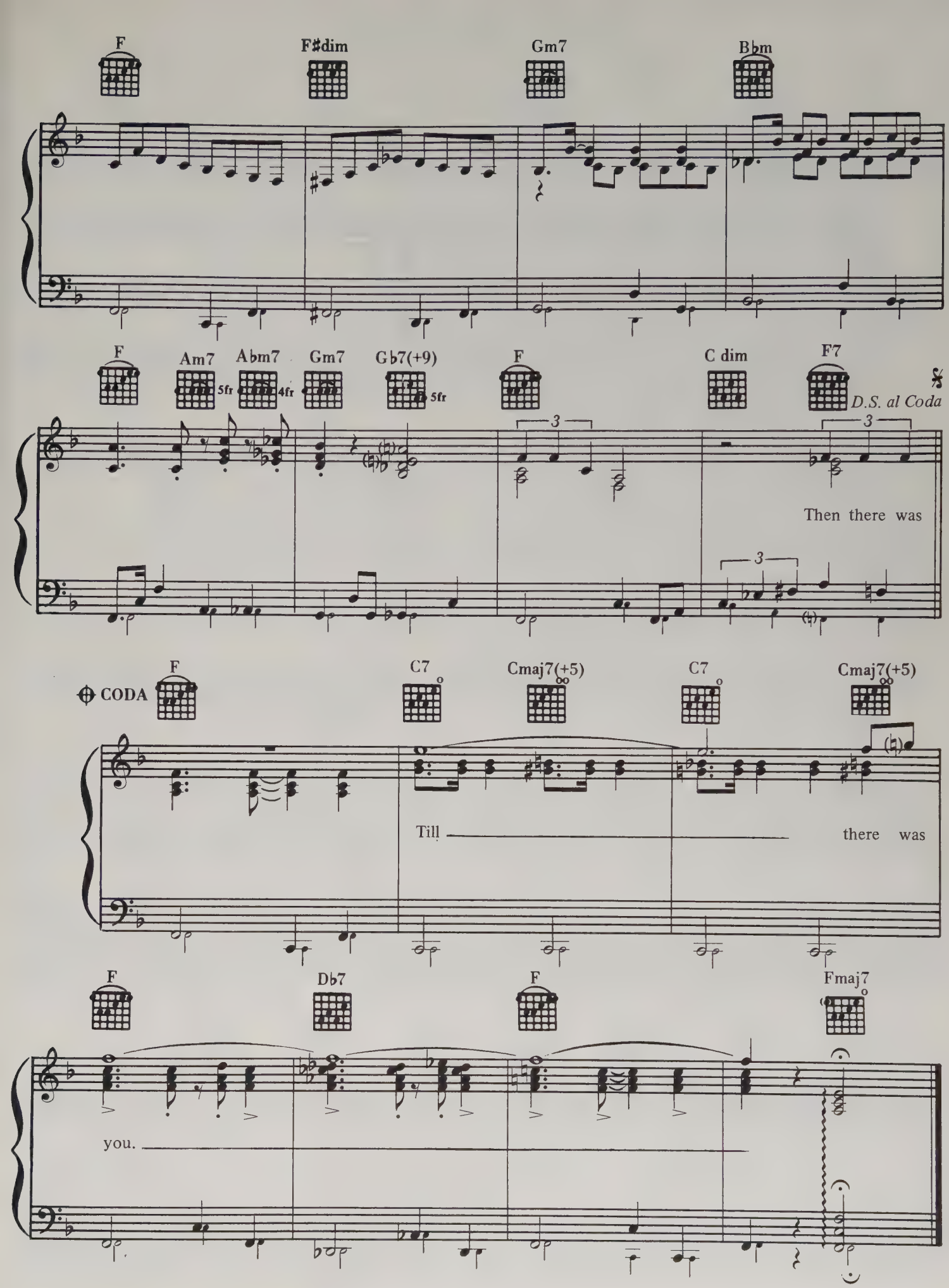
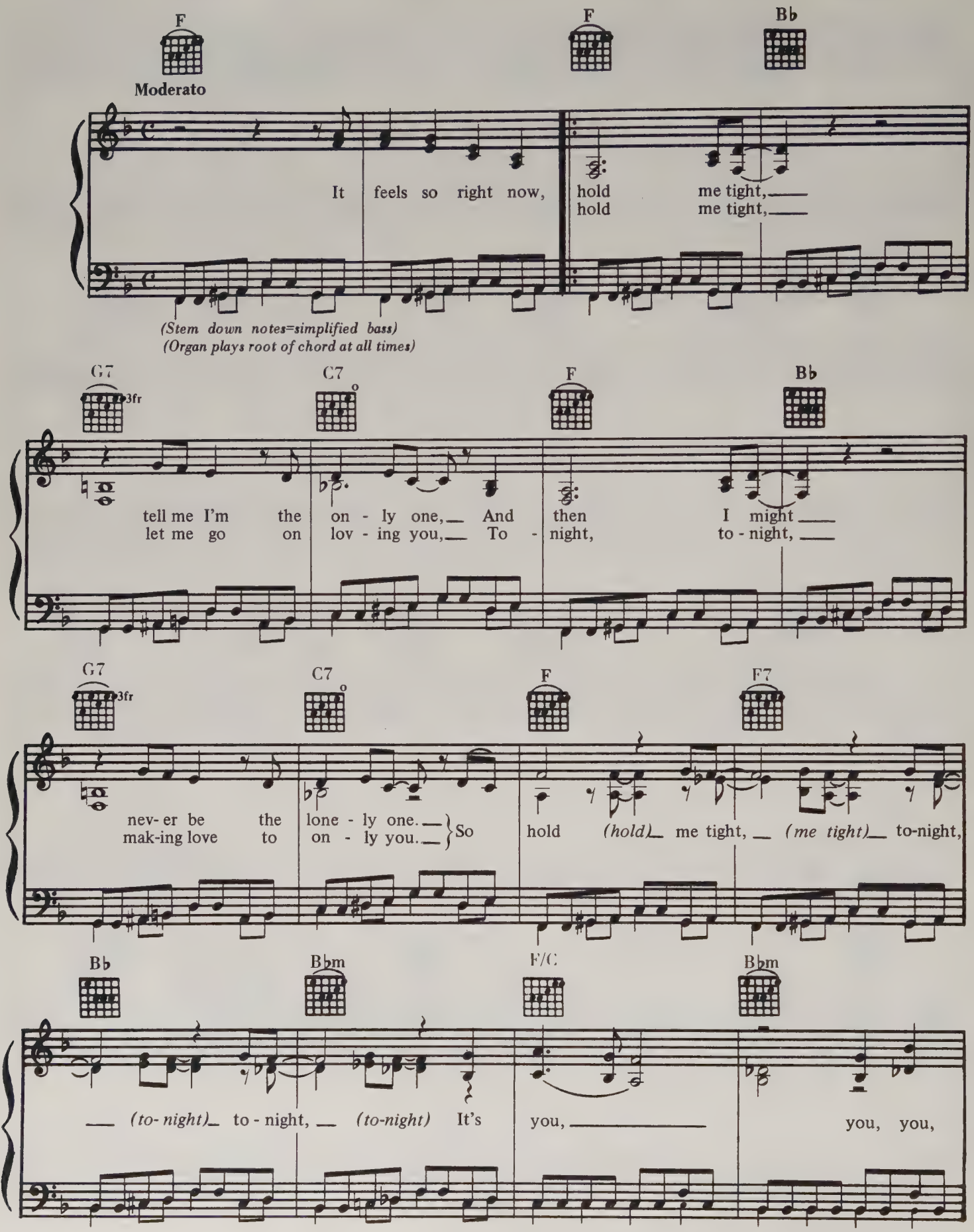

B♭
B♭m
F
D7
3
mu - sic
and won-der- ful ros - es, they tell me, in
Gm7
G7
C7
C+
sweet, frag- rant mea - dows of dawn and dew. There was
F
F♯dim
Gm7
B♭m
love all a - round but I nev - er heard it sing - ing, No, I
F
F/A
A♭m6
Gm7
Gm7/C
C7
F
Gm7
C7
to Coda
nev-er heard it at all, till there was you.
(Solo)


F
F♯dim
Gm7
B♭m
F
Am7
5fr
A♭m7
4fr
Gm7
G♭7(+9)
5fr
F
C dim
F7
D.S. al Coda
3
3
3
Then there was
CODA
F
C7
Cmaj7(+5)
C7
Cmaj7(+5)
Till
there was
F
D♭7
F
Fmaj7
you.

Hold Me Tight

By JOHN LENNON and PAUL McCARTNEY



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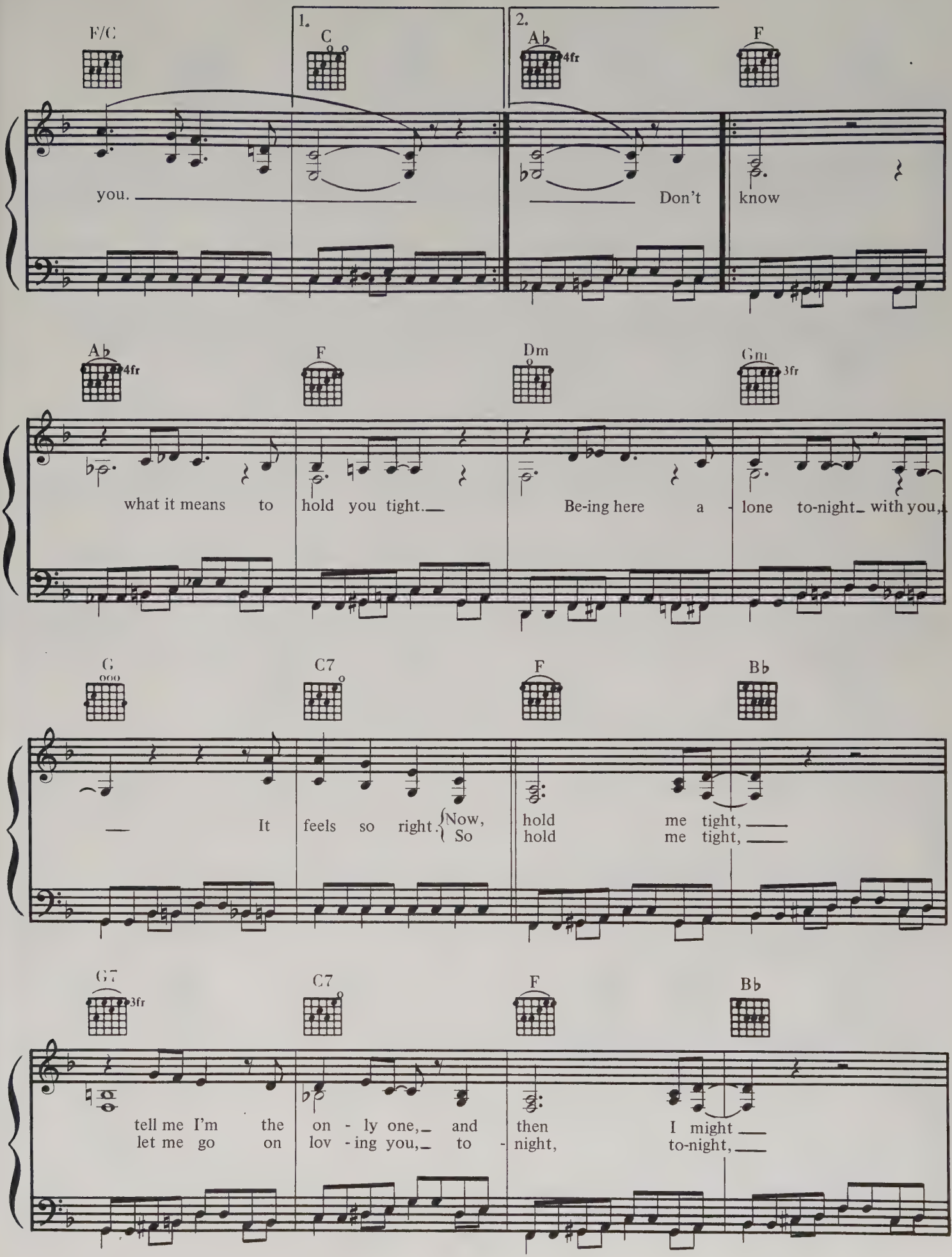
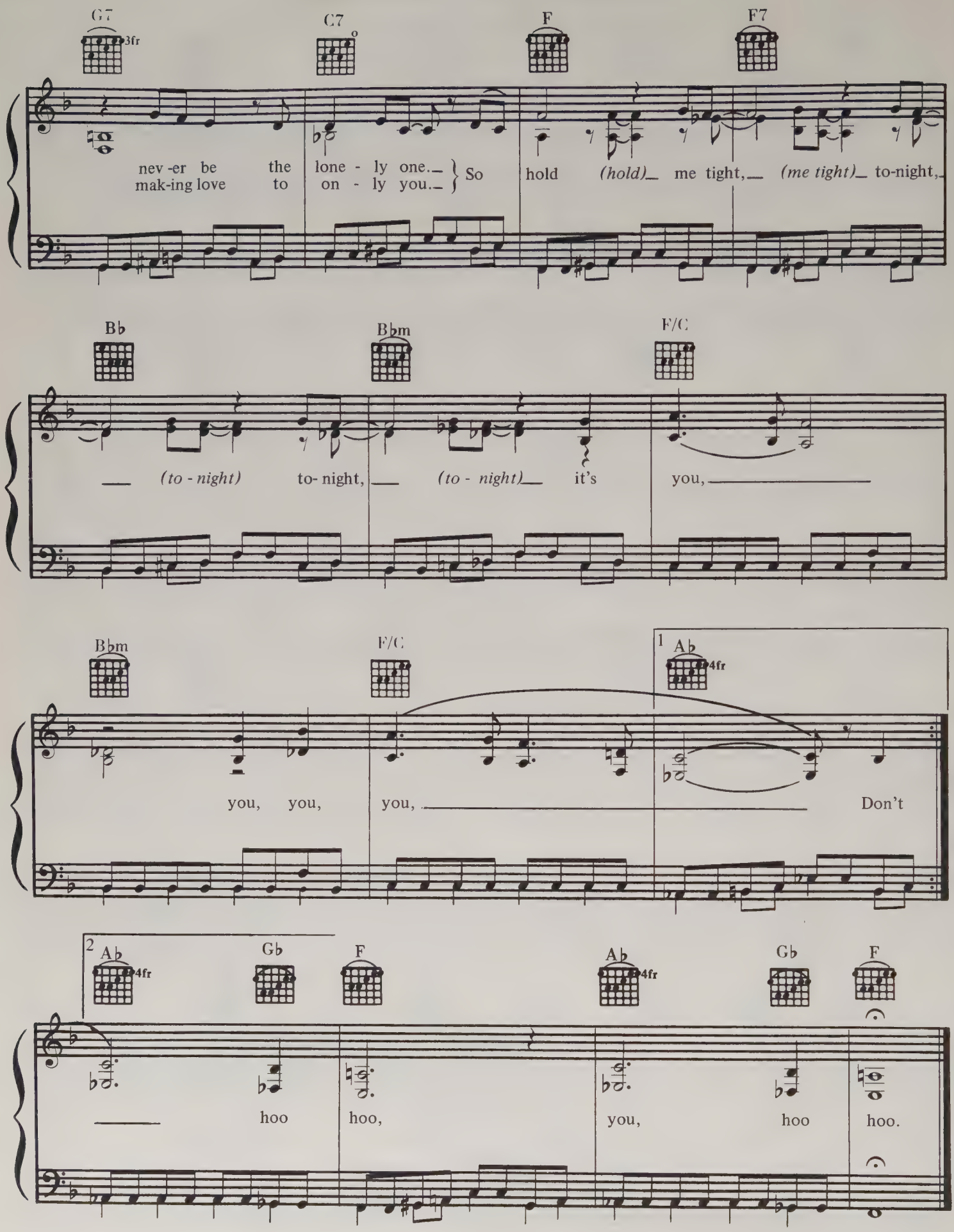
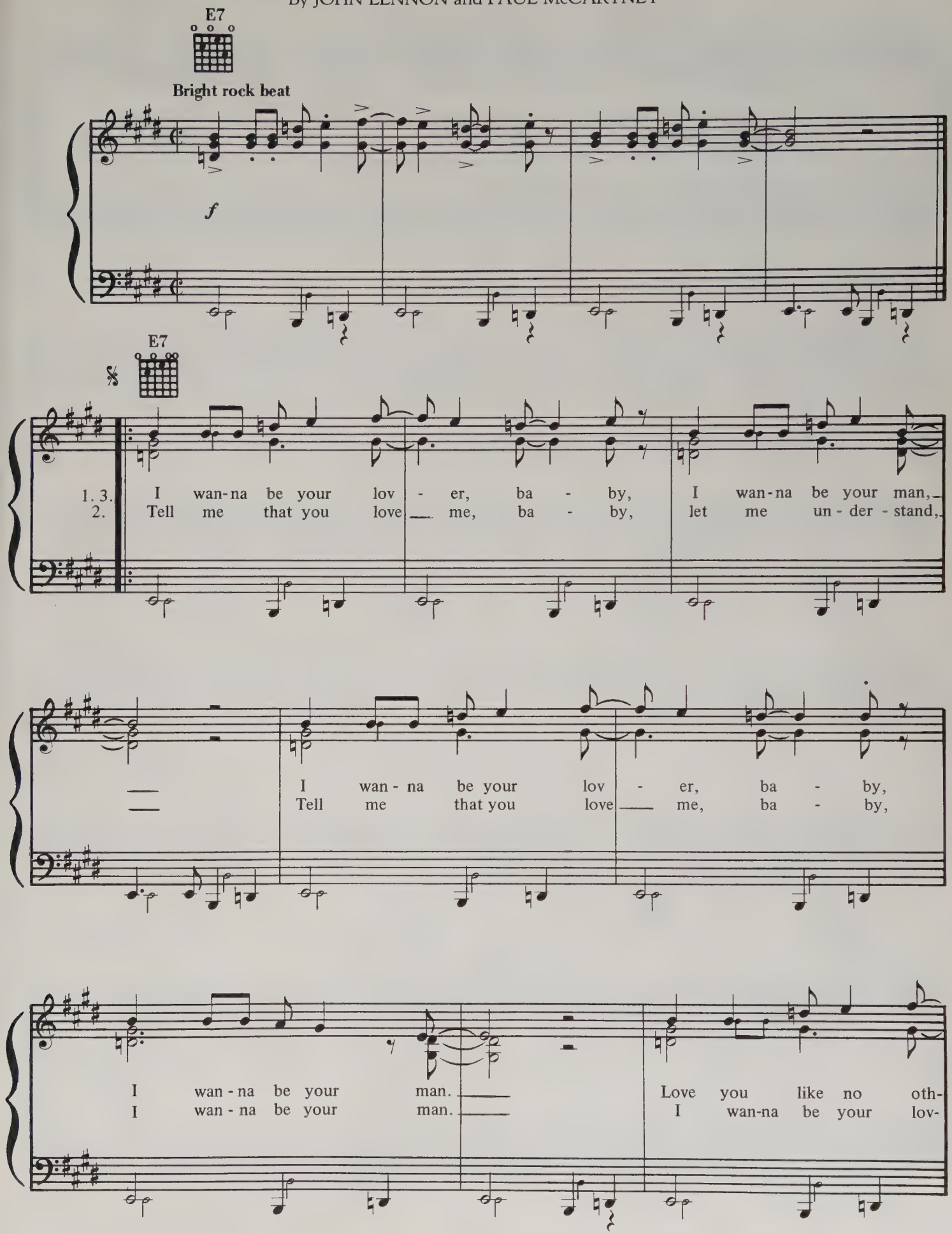

F/C
1.
C
2.
Ab
4fr
F
you.
Don't know
Ab
4fr
F
Dm
Gm
3fr
what it means to hold you tight.
Be-ing here a - lone to-night with you,
G
C7
F
Bb
It feels so right.
Now,
So
hold me tight,
hold me tight,
G7
3fr
C7
F
Bb
tell me I'm the on - ly one, and then I might
let me go on lov - ing you, to - night, to-night,


G7
3fr
C7
F
F7
nev -er be the lone - ly one.
mak-ing love to on - ly you.
So hold (hold) me tight, (me tight) to-night,
B♭
B♭m
F/C
(to - night) to- night, (to - night) it's you,
B♭m
F/C
1
A♭
4fr
you, you, you, Don't
2
A♭
4fr
G♭
F
A♭
4fr
G♭
F
hoo hoo, you, hoo hoo.

I Wanna Be Your Man

By JOHN LENNON and PAUL McCARTNEY


E7
Bright rock beat
f
E7
1. 3. I wan-na be your lov - er, ba - by, I wan-na be your man,
2. Tell me that you love me, ba - by, let me un - der - stand,
I wan - na be your lov - er, ba - by,
Tell me that you love me, ba - by,
I wan - na be your man.
I wan - na be your man.
Love you like no oth-
I wan-na be your lov-

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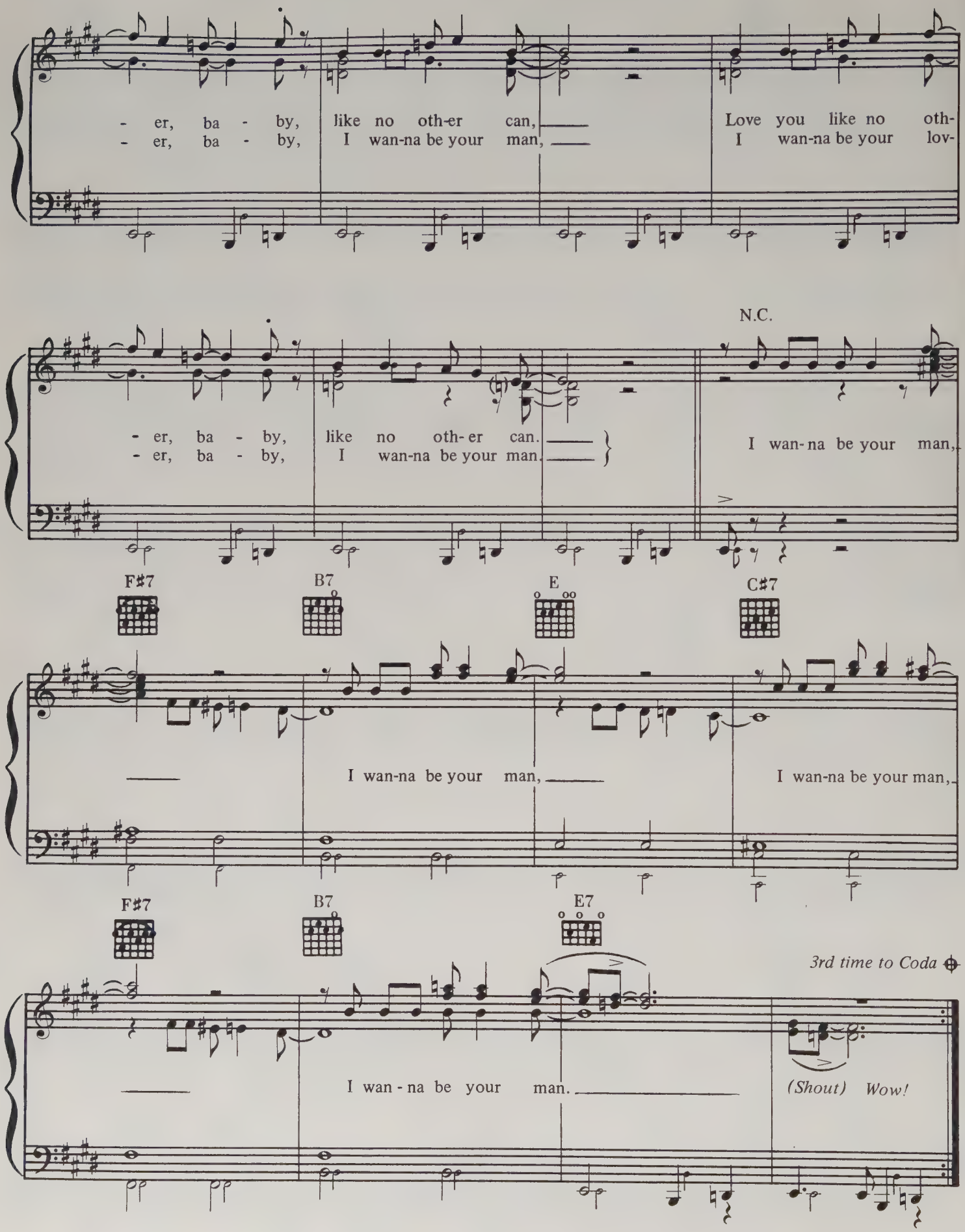
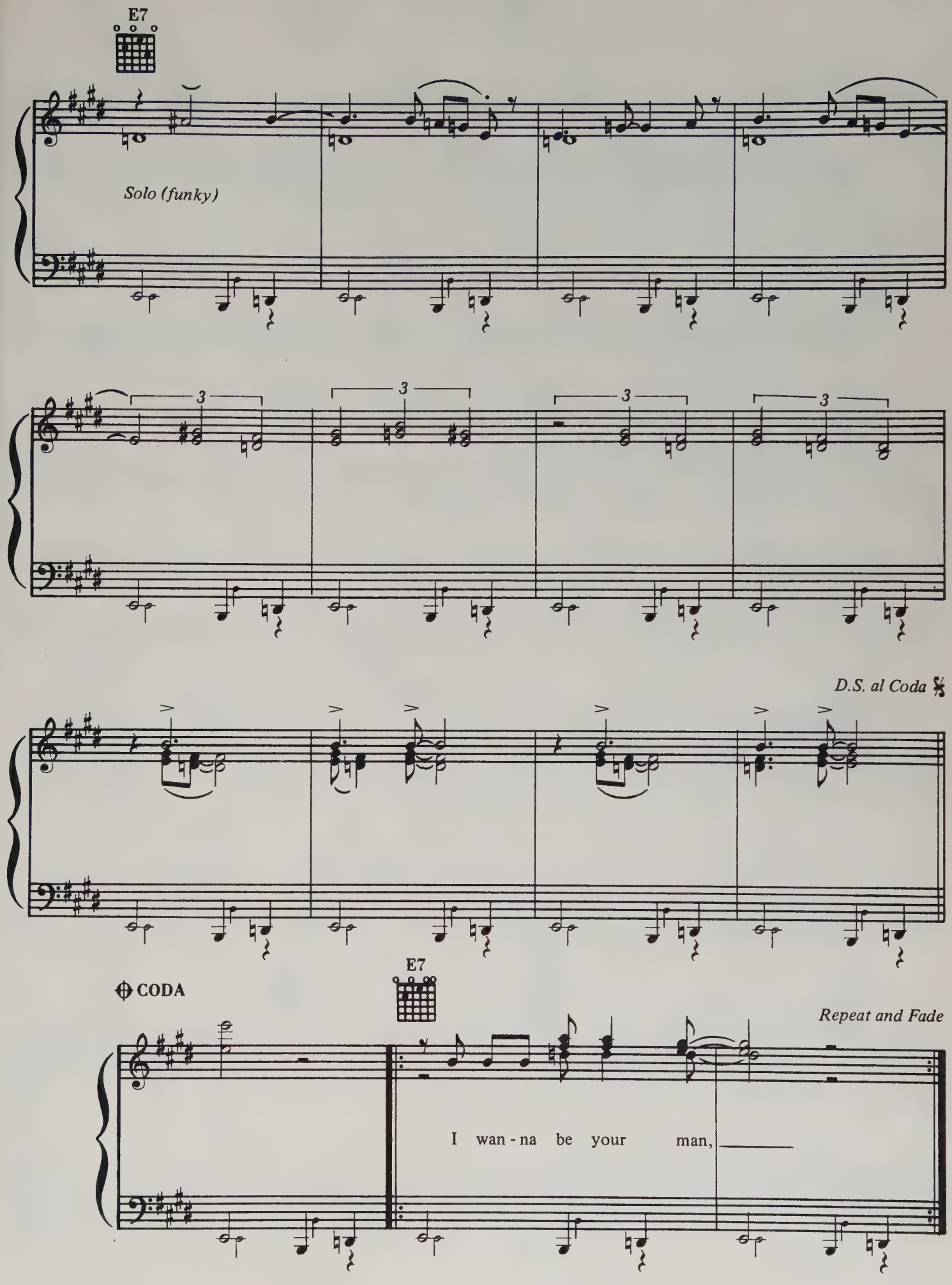
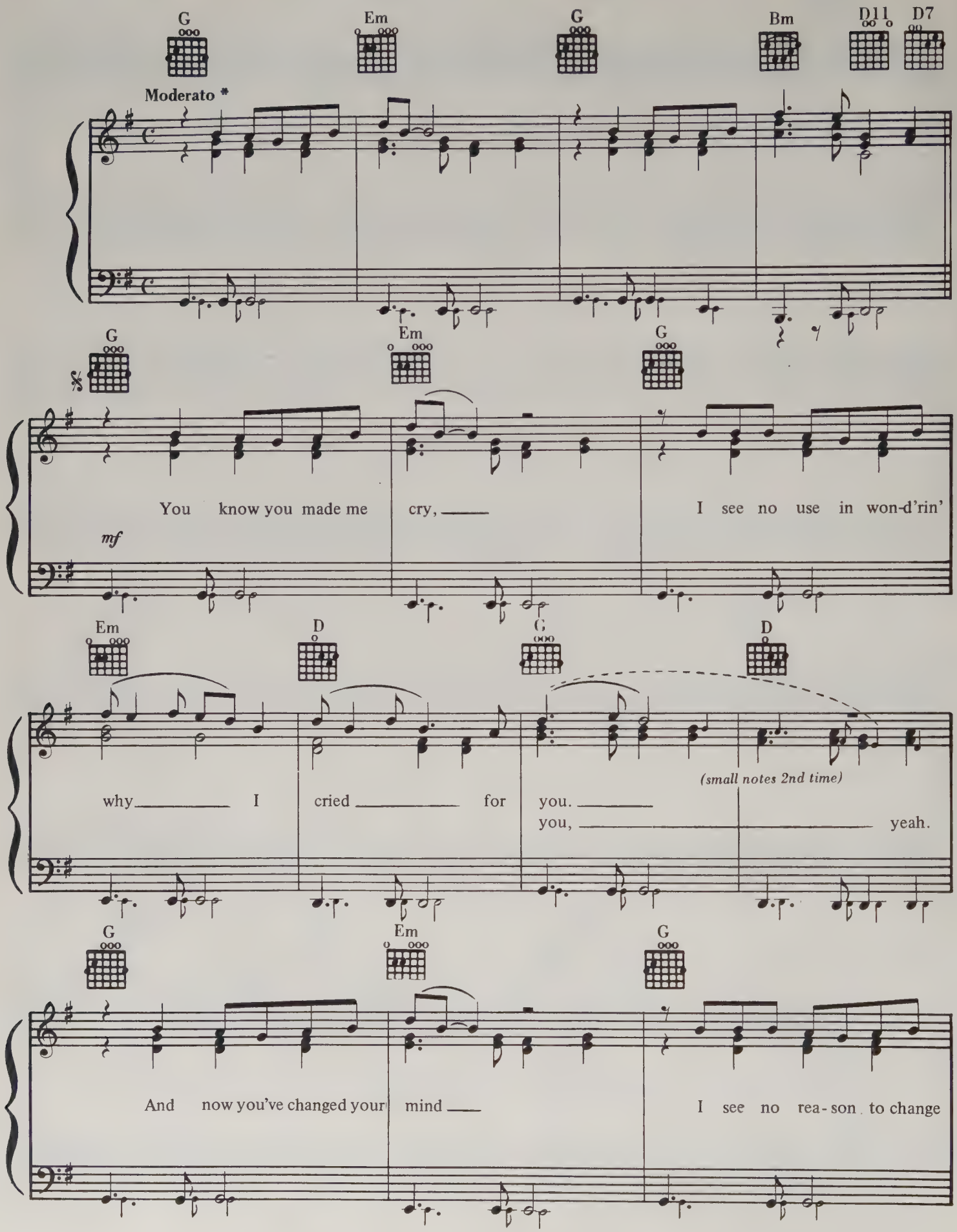

- er, ba - by, like no oth-er can,
- er, ba - by, I wan-na be your man,
Love you like no oth-
I wan-na be your lov-
N.C.
- er, ba - by, like no oth-er can.
- er, ba - by, I wan-na be your man.
I wan-na be your man,
F♯7
B7
E
C♯7
I wan-na be your man,
I wan-na be your man,
F♯7
B7
E7
3rd time to Coda
I wan - na be your man.
(Shout) Wow!


E7
Solo (funky)
3
3
3
3
D.S. al Coda
CODA
E7
Repeat and Fade
I wan - na be your man,

Not A Second Time

By JOHN LENNON and PAUL McCARTNEY



** Four measure introduction not in original recording.*

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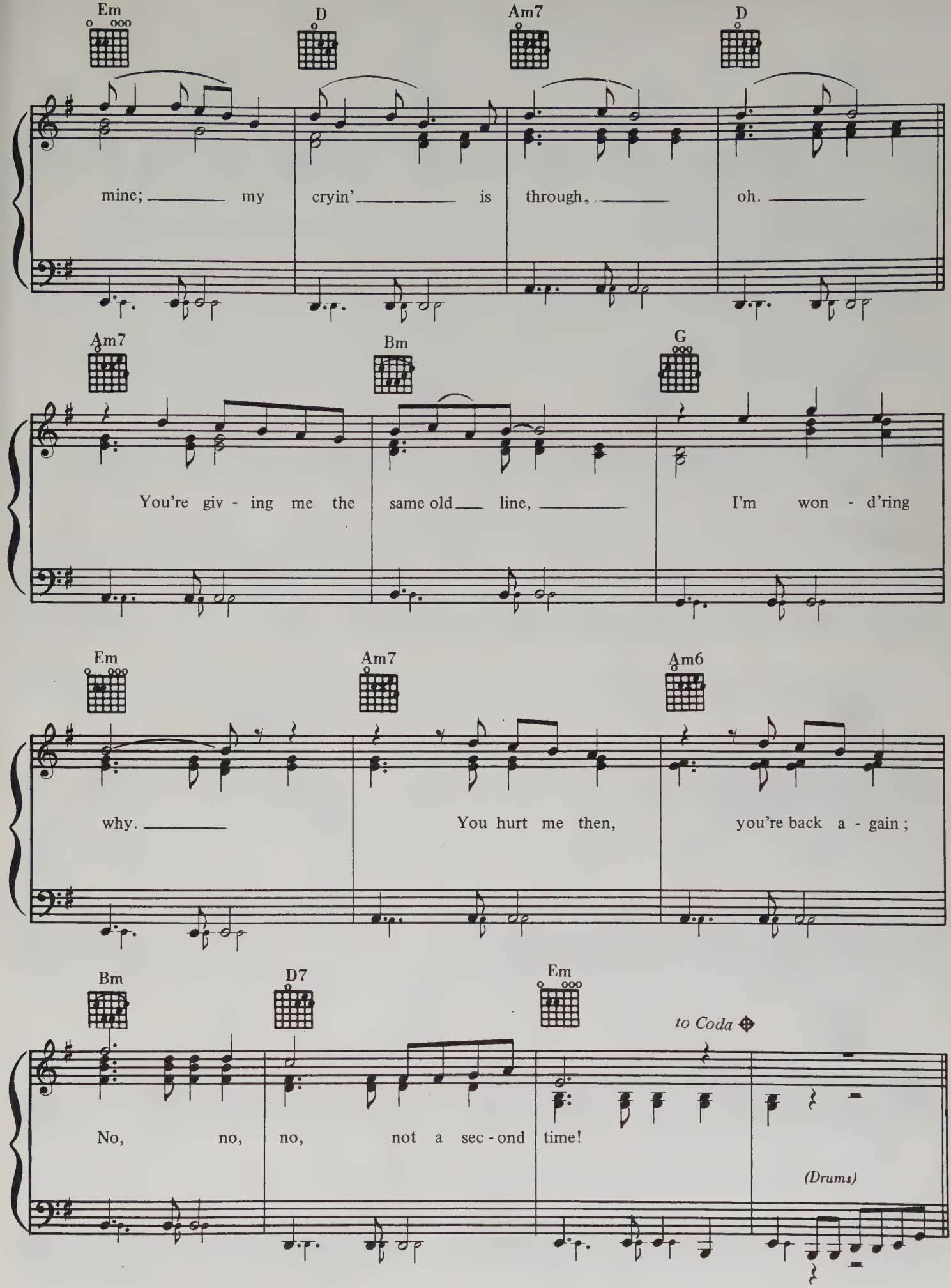
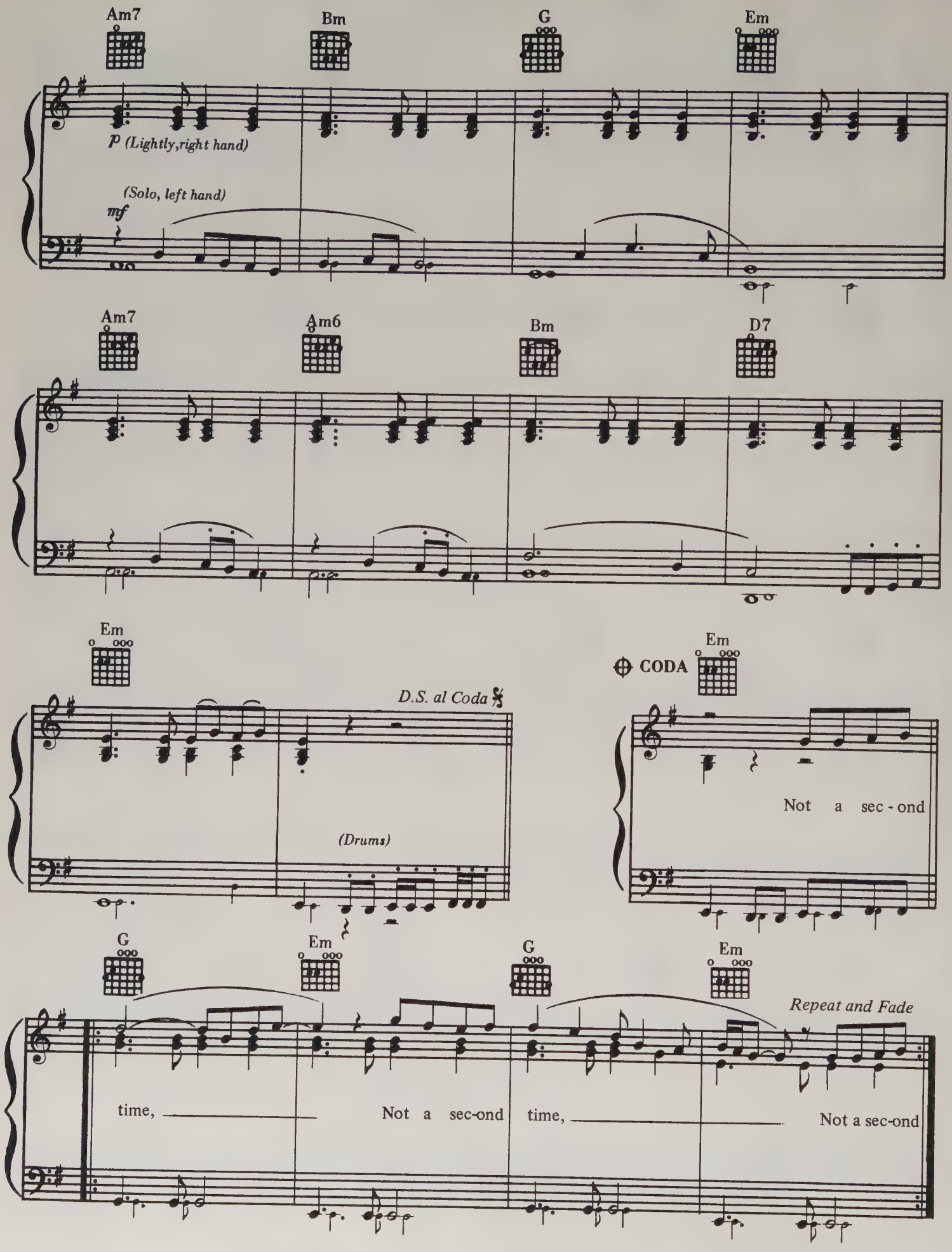
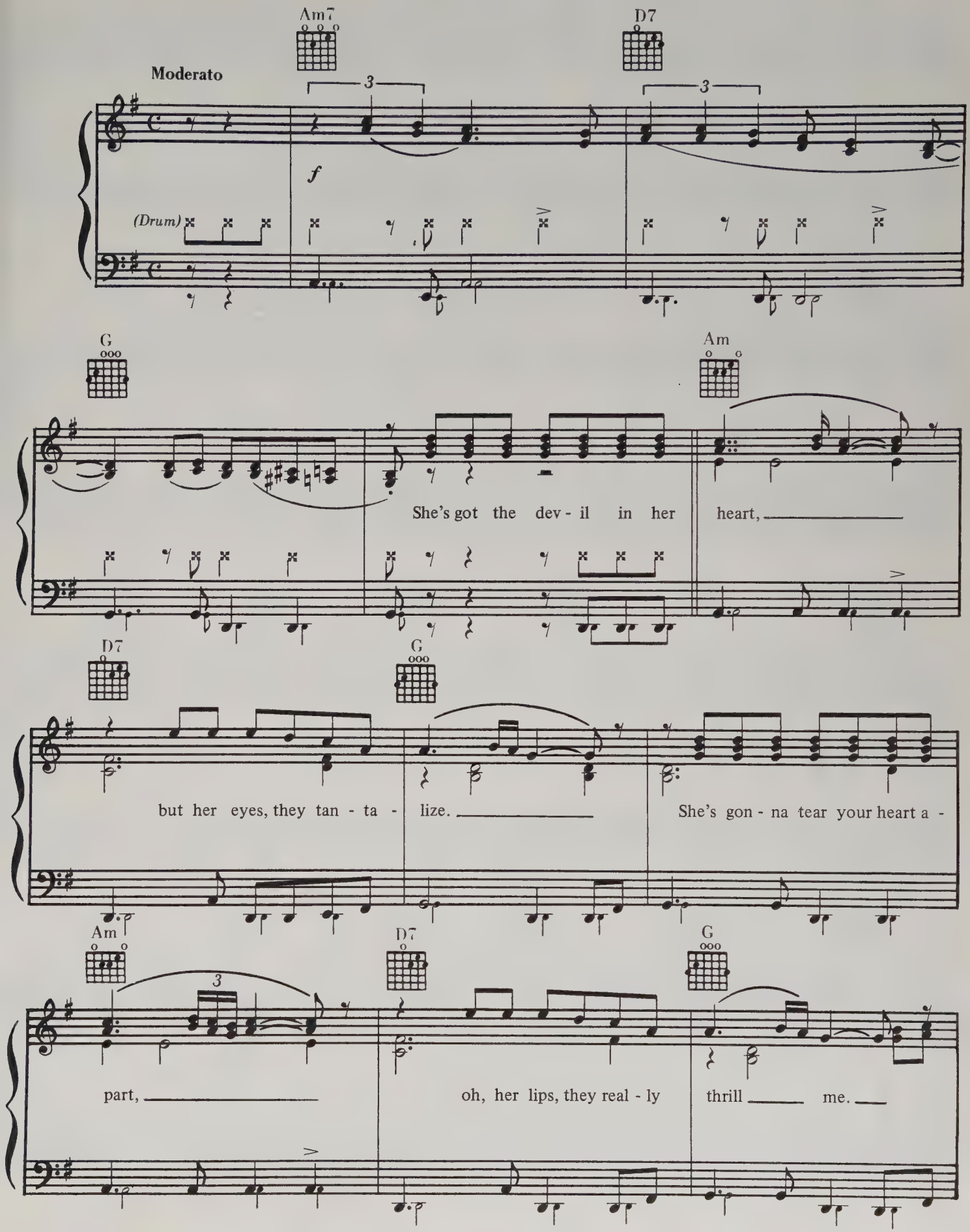

Em
D
Am7
D
mine; my cryin' is through, oh.
Am7
Bm
G
You're giv - ing me the same old line, I'm won - d'ring
Em
Am7
Am6
why. You hurt me then, you're back a - gain;
Bm
D7
Em
to Coda
No, no, no, not a sec - ond time!
(Drums)

Am7
Bm
G
Em
p (Lightly, right hand)
(Solo, left hand)
mf
Am7
Am6
Bm
D7
Em
D.S. al Coda
(Drums)
Em
CODA
Not a sec - ond
G
Em
G
Em
Repeat and Fade
time,
Not a sec-ond
time,
Not a sec-ond

Devil In Her Heart

By RICHARD B. DRAPKIN



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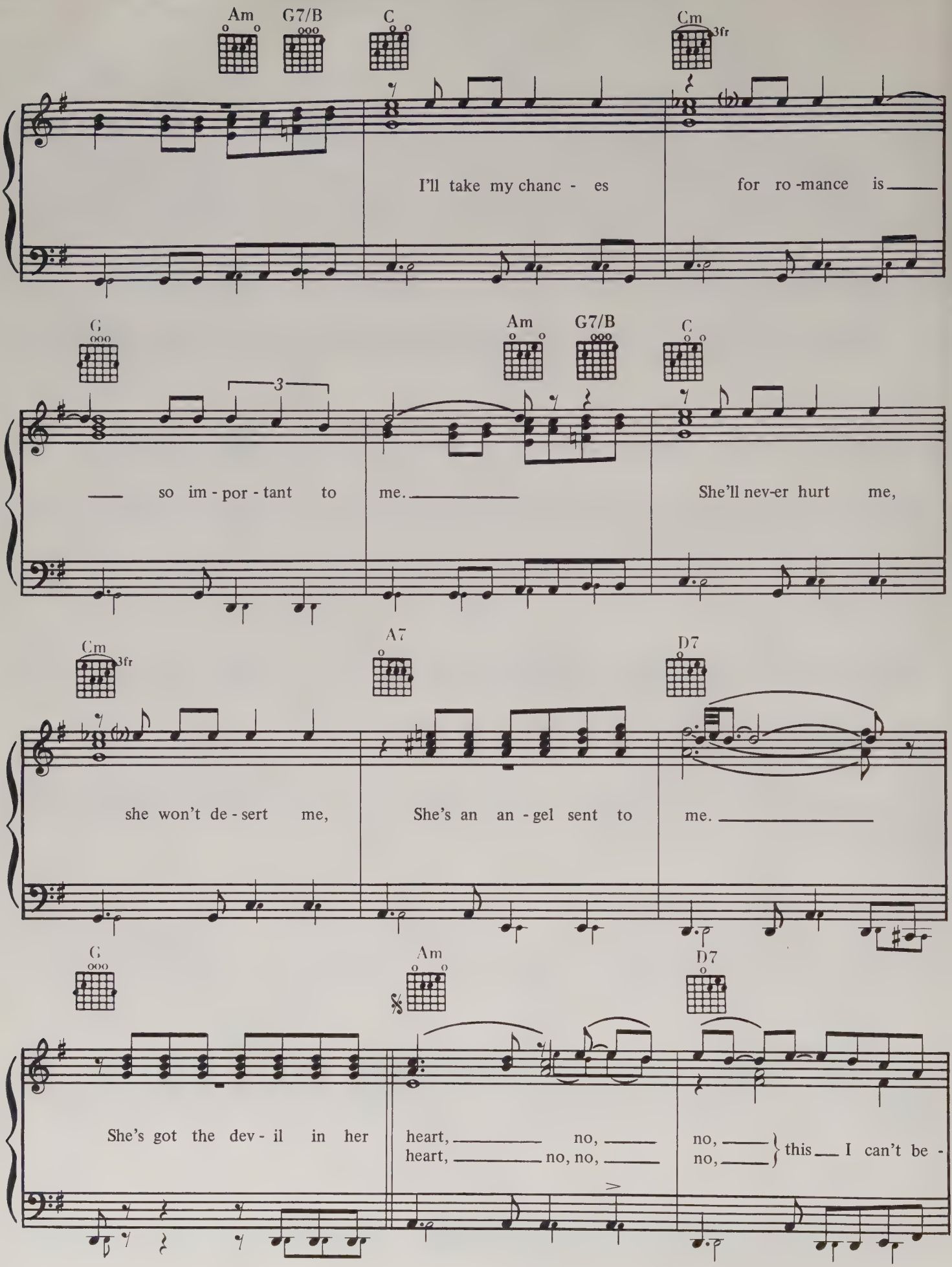
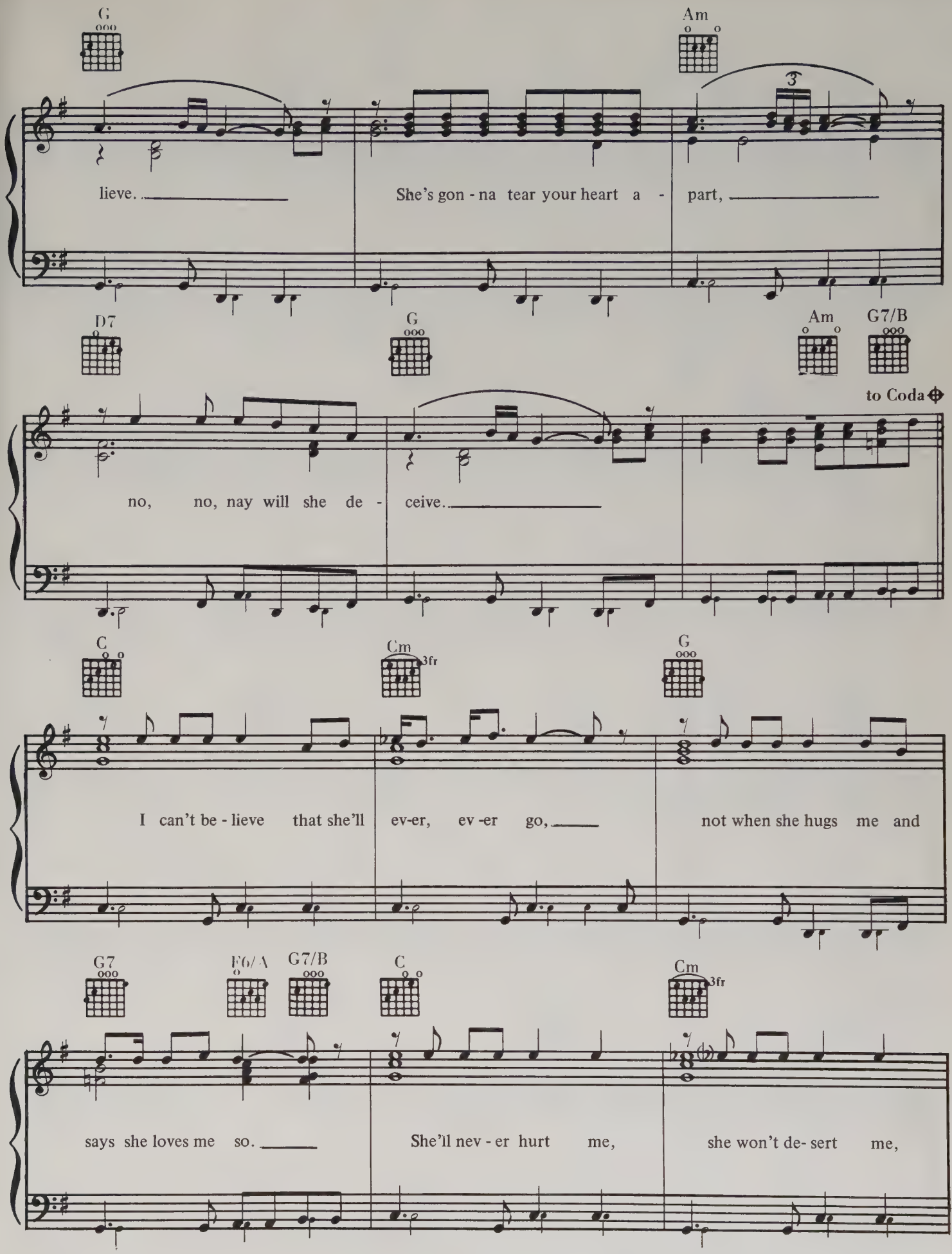
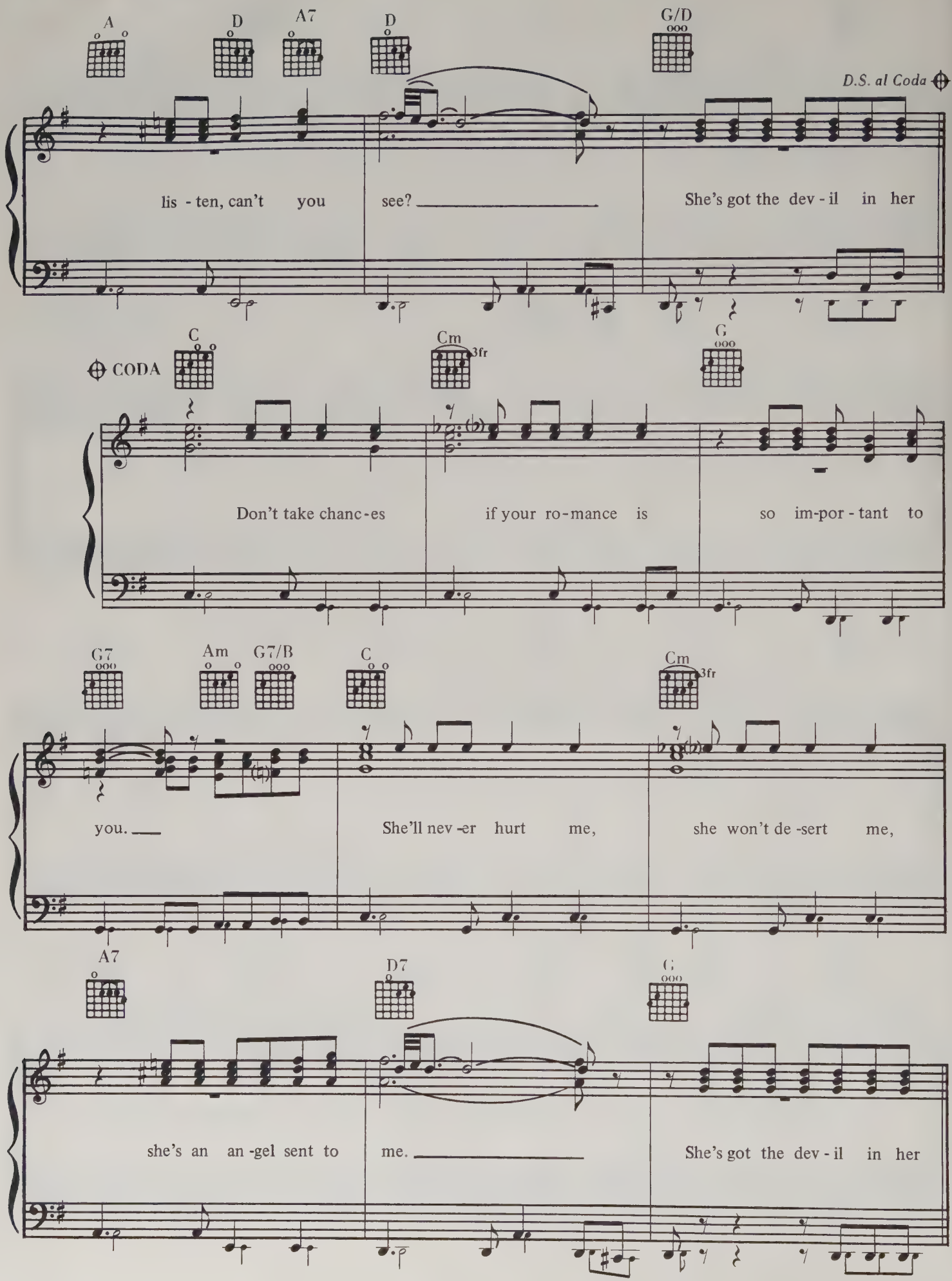
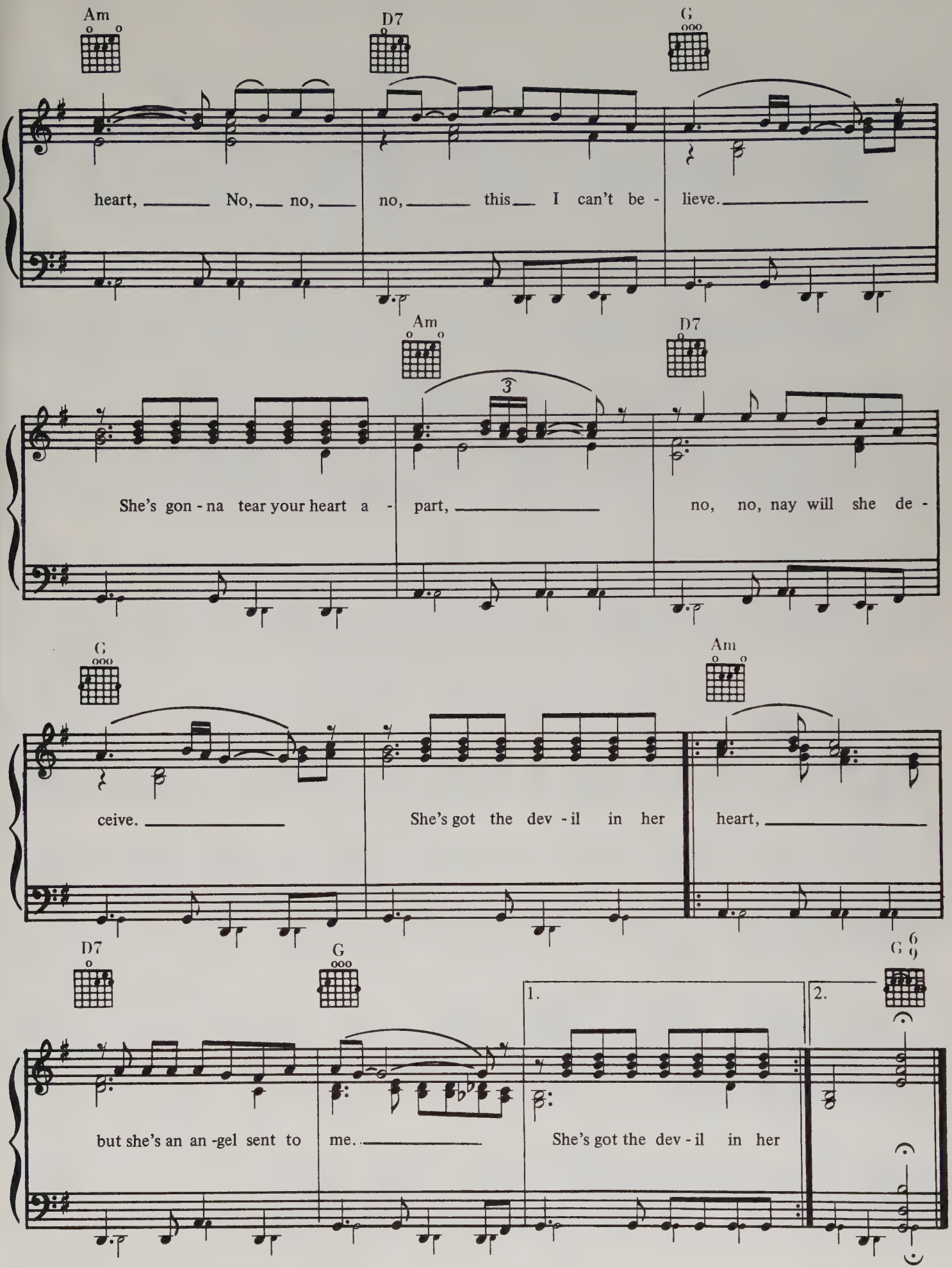

Am
G7/B
C
Cm
3fr
I'll take my chanc - es
for ro -mance is
G
Am
G7/B
C
3
so im - por - tant to
me.
She'll nev-er hurt me,
Cm
3fr
A7
D7
she won't de - sert me,
She's an an - gel sent to
me.
G
Am
D7
She's got the dev - il in her
heart, no,
heart, no, no,
no,
no,
this I can't be -

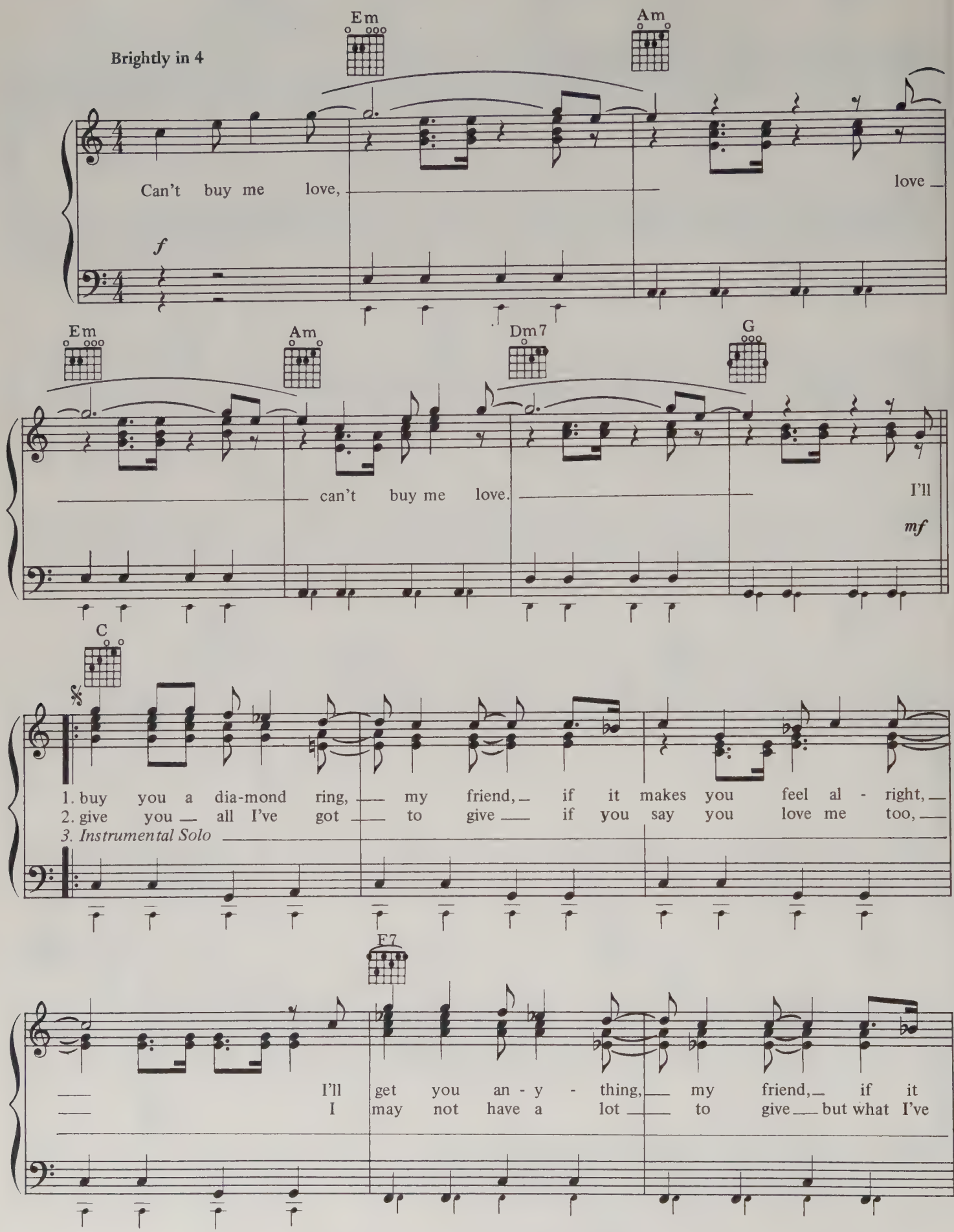

G
Am
3
lieve.
She's gon - na tear your heart a - part,
D7
G
Am
G7/B
to Coda
no, no, nay will she de - ceive.
C
Cm
3fr
G
I can't be - lieve that she'll ev-er, ev -er go,
not when she hugs me and
G7
F6/A
G7/B
C
Cm
3fr
says she loves me so.
She'll nev - er hurt me,
she won't de- sert me,


A
D
A7
D
G/D
D.S. al Coda
lis - ten, can't you see? She's got the dev - il in her
CODA
C
Cm
3fr
G
Don't take chanc - es if your ro - mance is so im-por - tant to
G7
Am
G7/B
C
Cm
3fr
you. She'll nev - er hurt me, she won't de - sert me,
A7
D7
G
she's an an - gel sent to me. She's got the dev - il in her


Am
D7
G
heart, No, no, no, this I can't be - lieve.
Am
D7
3
She's gon - na tear your heart a - part, no, no, nay will she de -
G
Am
ceive. She's got the dev - il in her heart,
D7
G
G 6 9
1.
2.
but she's an an -gel sent to me. She's got the dev - il in her

Can't Buy Me Love

By JOHN LENNON and PAUL McCARTNEY


Brightly in 4
Em
Am
Can't buy me love,
love
f
Em
Am
Dm7
G
can't buy me love.
I'll
mf
C
1. buy you a dia-mond ring, my friend, if it makes you feel al - right,
2. give you all I've got to give if you say you love me too,
3. Instrumental Solo
F7
I'll get you an - y - thing, my friend, if it
I may not have a lot to give but what I've

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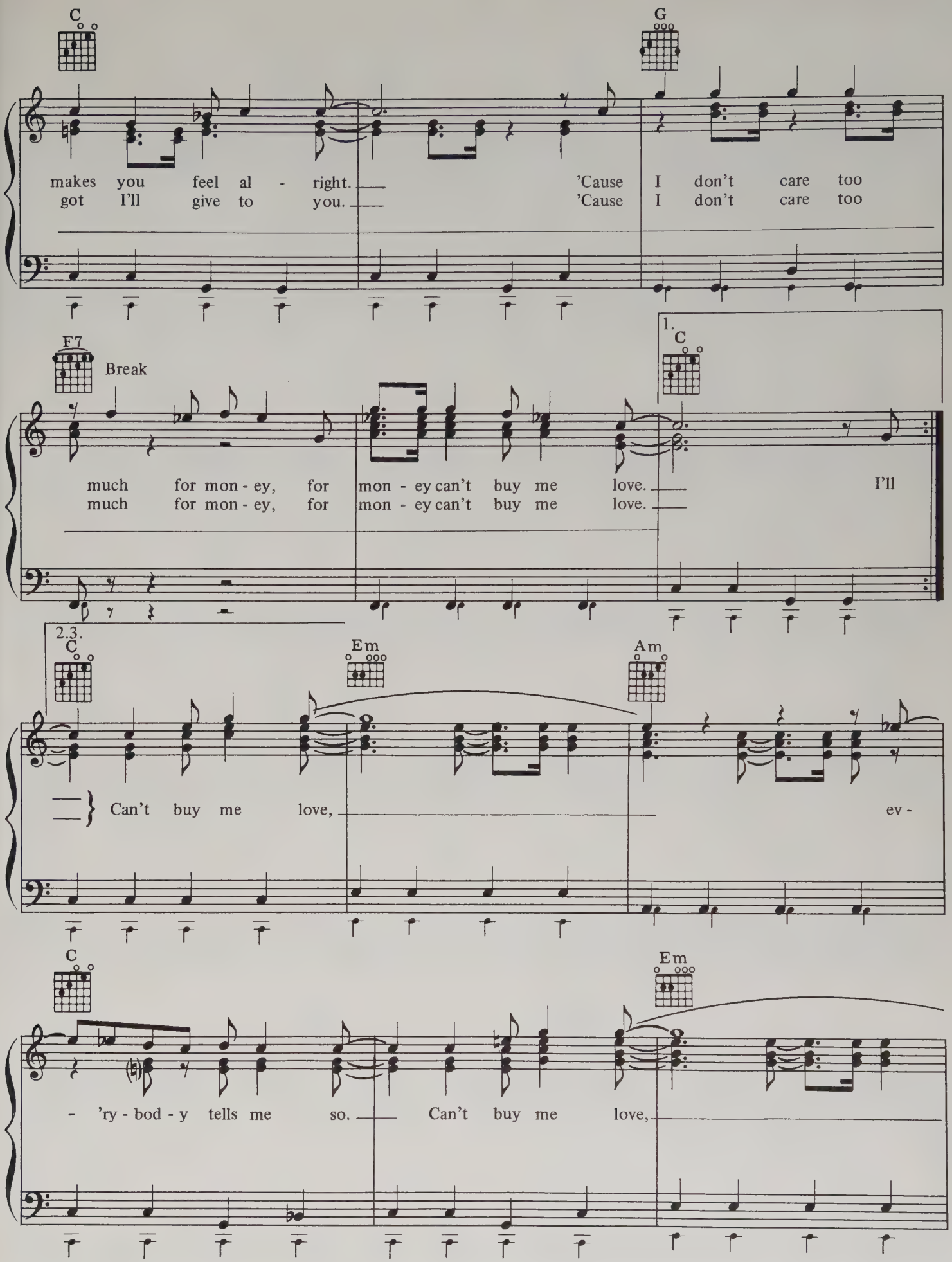
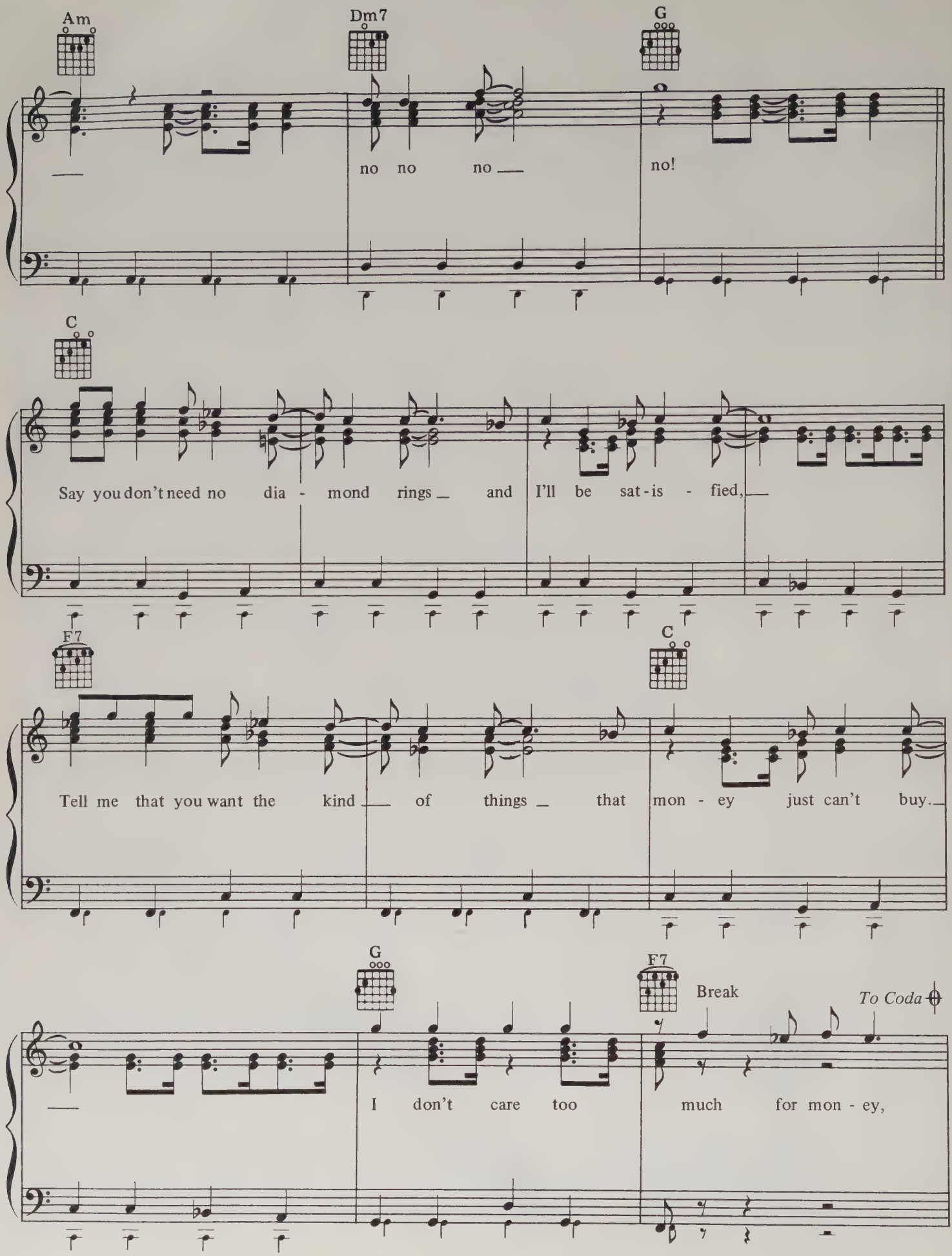
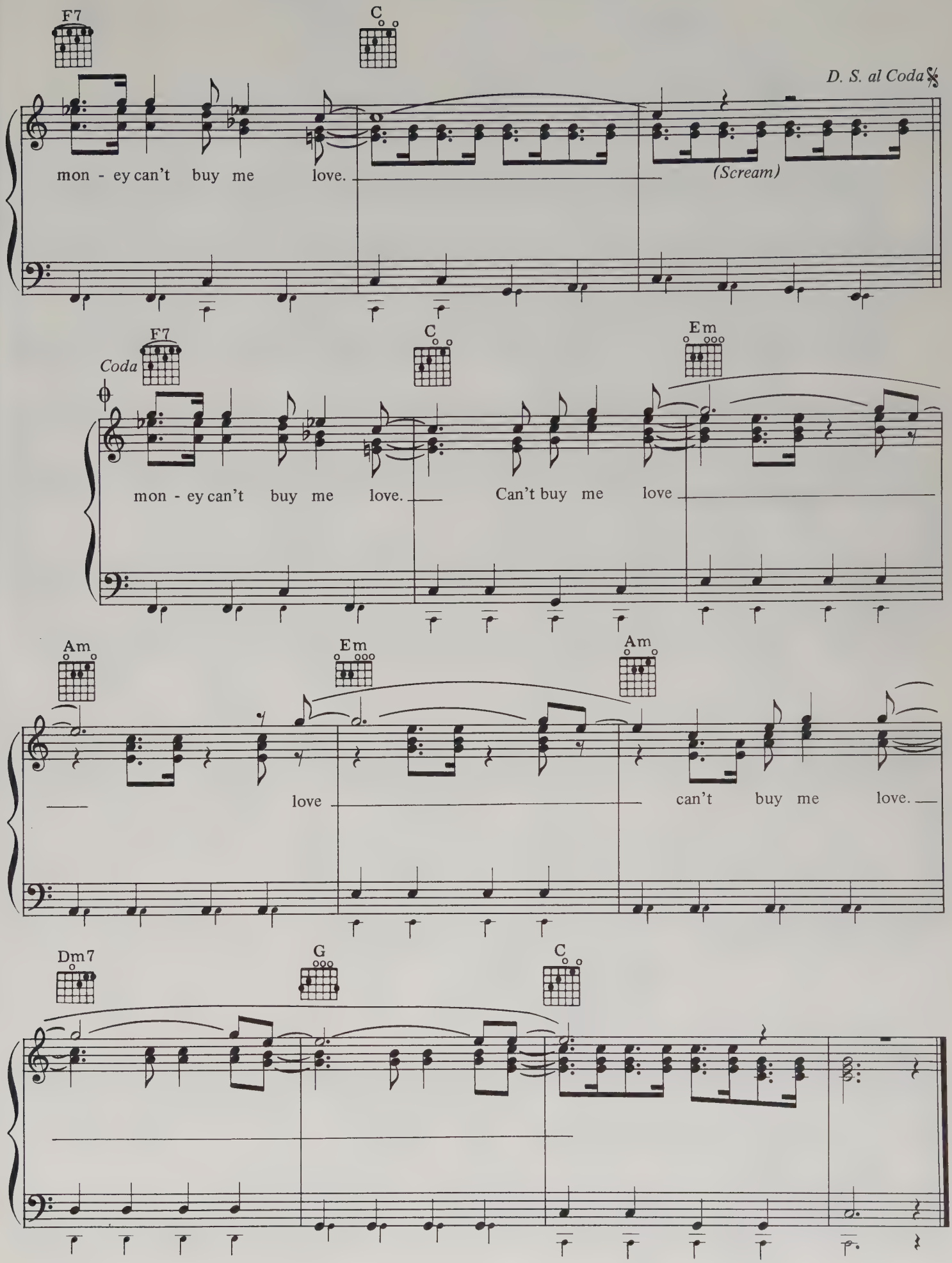
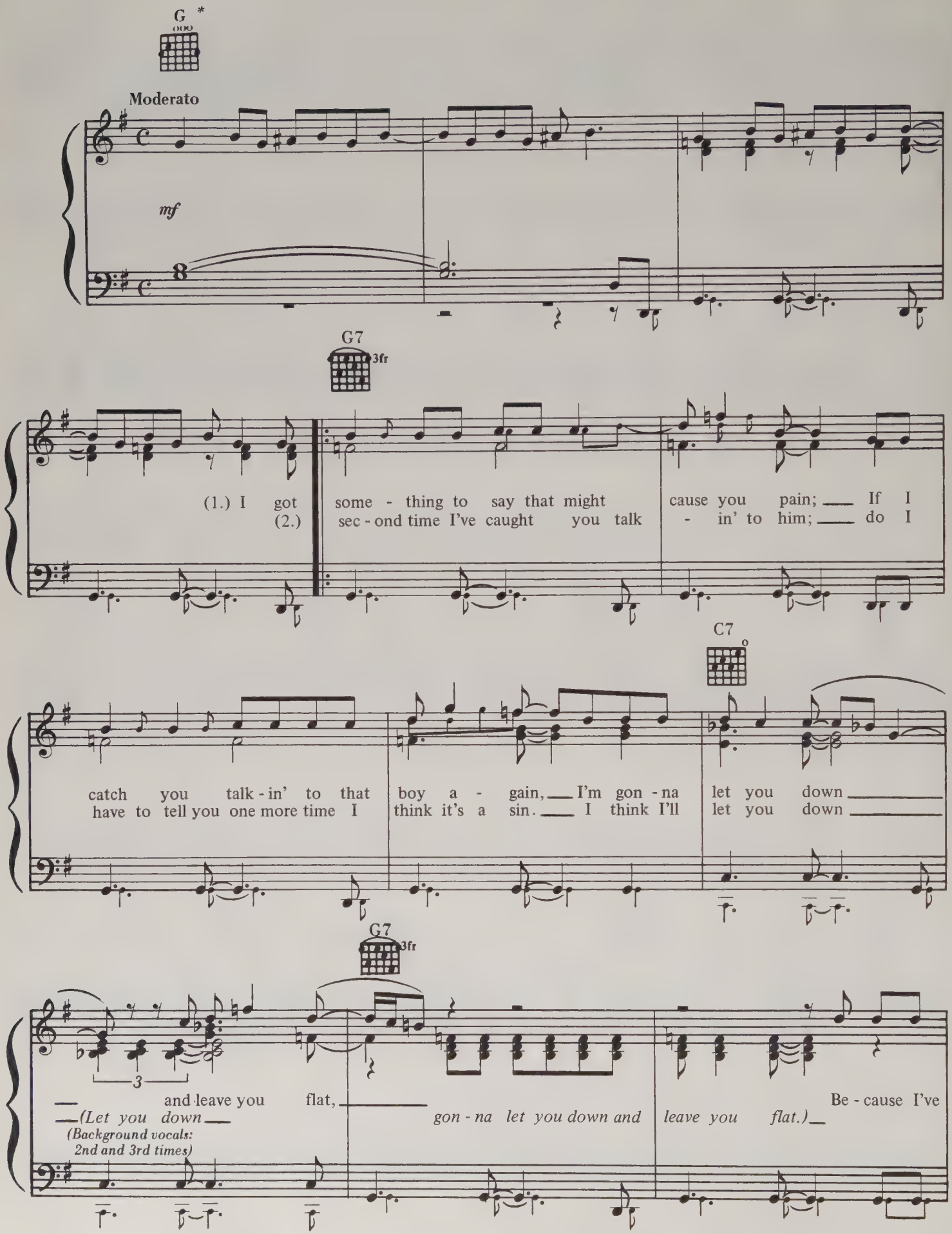

C
G
makes you feel al - right. 'Cause I don't care too
got I'll give to you. 'Cause I don't care too
F7
Break
1.
C
much for mon - ey, for mon - ey can't buy me love. I'll
much for mon - ey, for mon - ey can't buy me love.
2.3.
C
Em
Am
Can't buy me love, ev -
C
Em
- 'ry - bod - y tells me so. Can't buy me love,


Am
Dm7
G
no no no
no!
C
Say you don't need no dia - mond rings and I'll be sat - is - fied,
F7
C
Tell me that you want the kind of things that mon - ey just can't buy.
G
F7
Break
To Coda
I don't care too much for mon - ey,


F7
C
D. S. al Coda
mon - ey can't buy me love.
(Scream)
Coda
F7
C
Em
mon - ey can't buy me love.
Can't buy me love
Am
Em
Am
love
can't buy me love.
Dm7
G
C

You Can't Do That

By JOHN LENNON and PAUL McCARTNEY


G *
Moderato
mf
G7
3fr
(1.) I got some - thing to say that might cause you pain; If I
(2.) sec - ond time I've caught you talk - in' to him; do I
C7
catch you talk - in' to that boy a - gain, I'm gon - na let you down
have to tell you one more time I think it's a sin. I think I'll let you down
G7
3fr
3
and leave you flat, Be - cause I've
(Let you down gon - na let you down and leave you flat.)
(Background vocals:
2nd and 3rd times)

*Originally recorded in G♭

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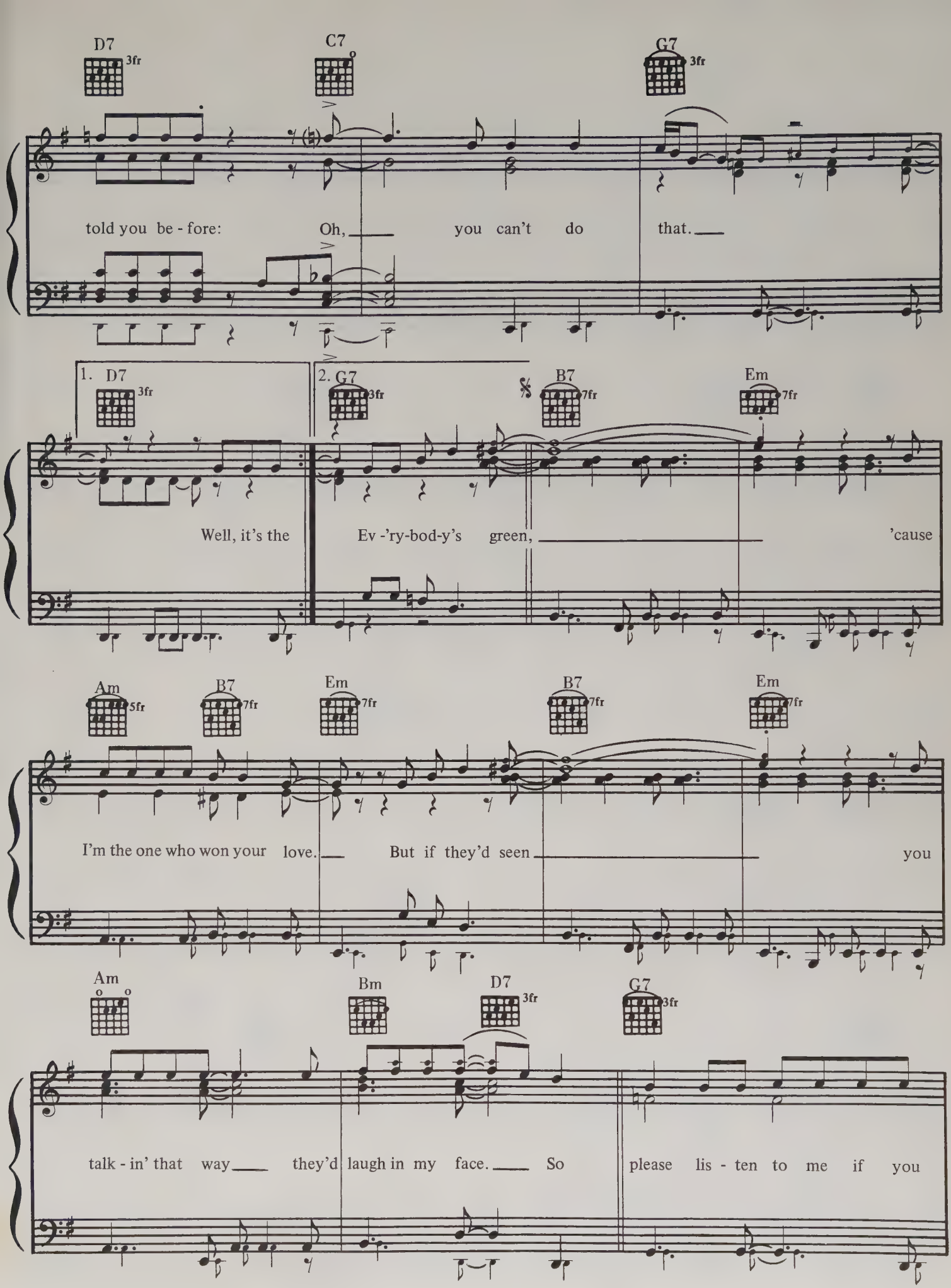
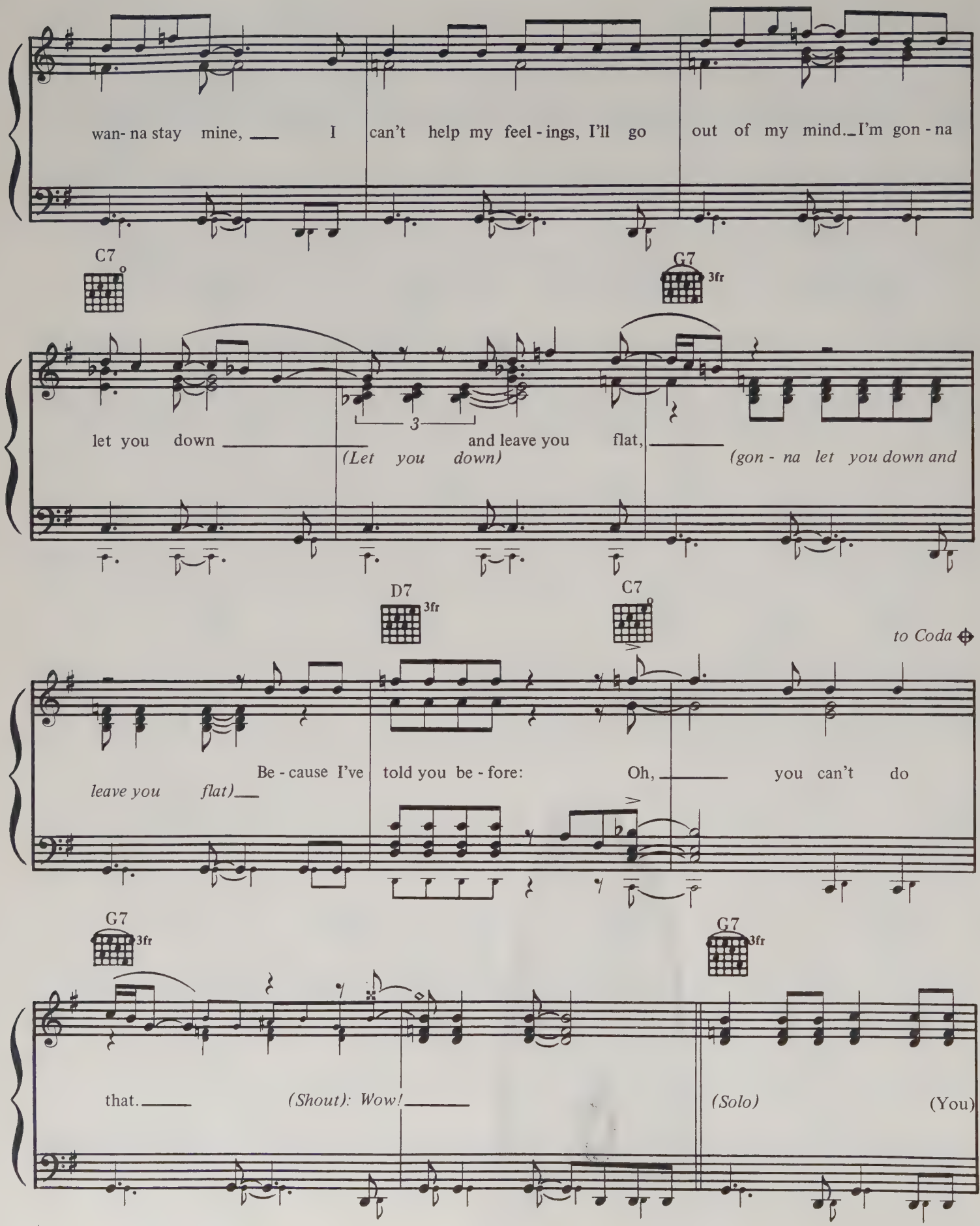
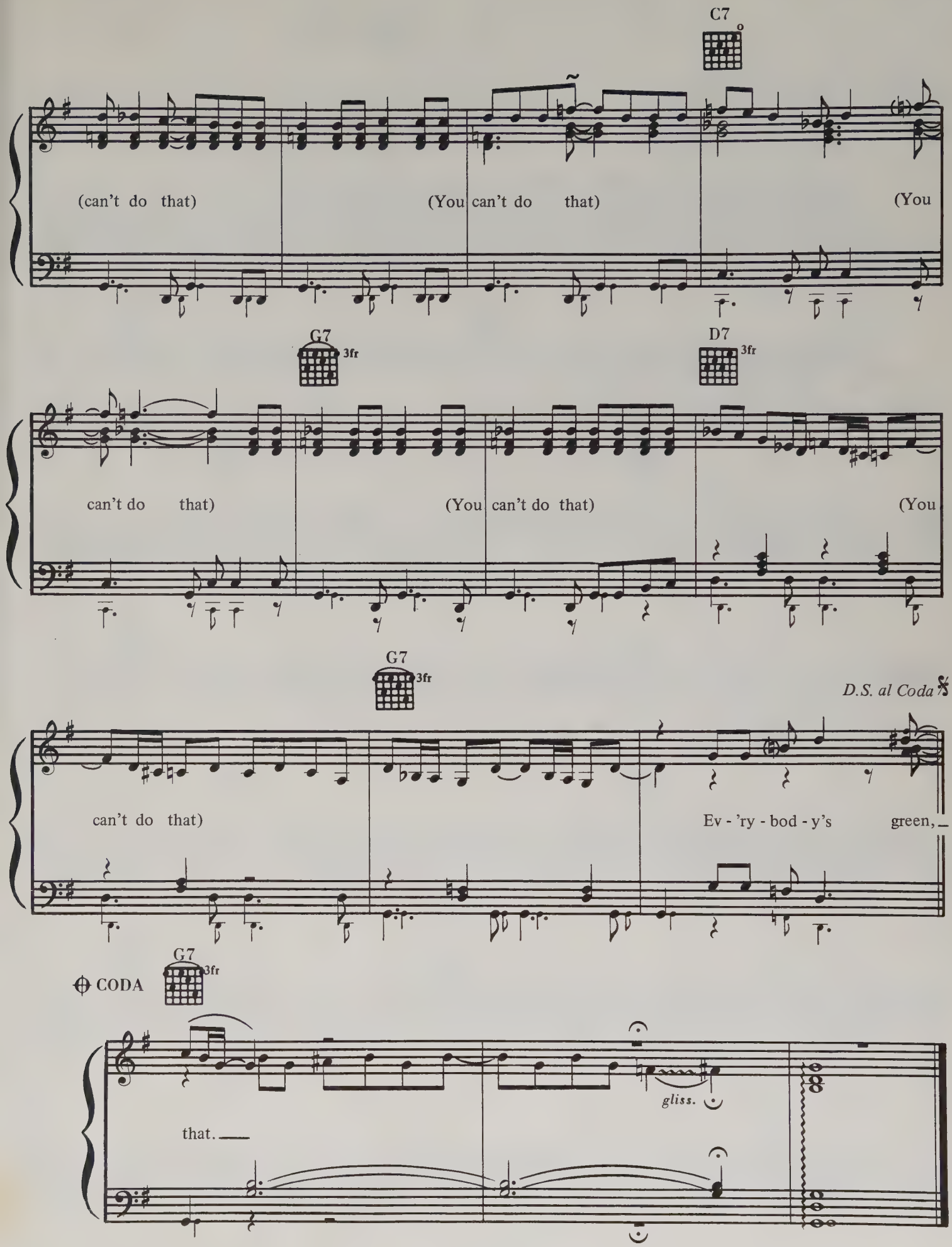
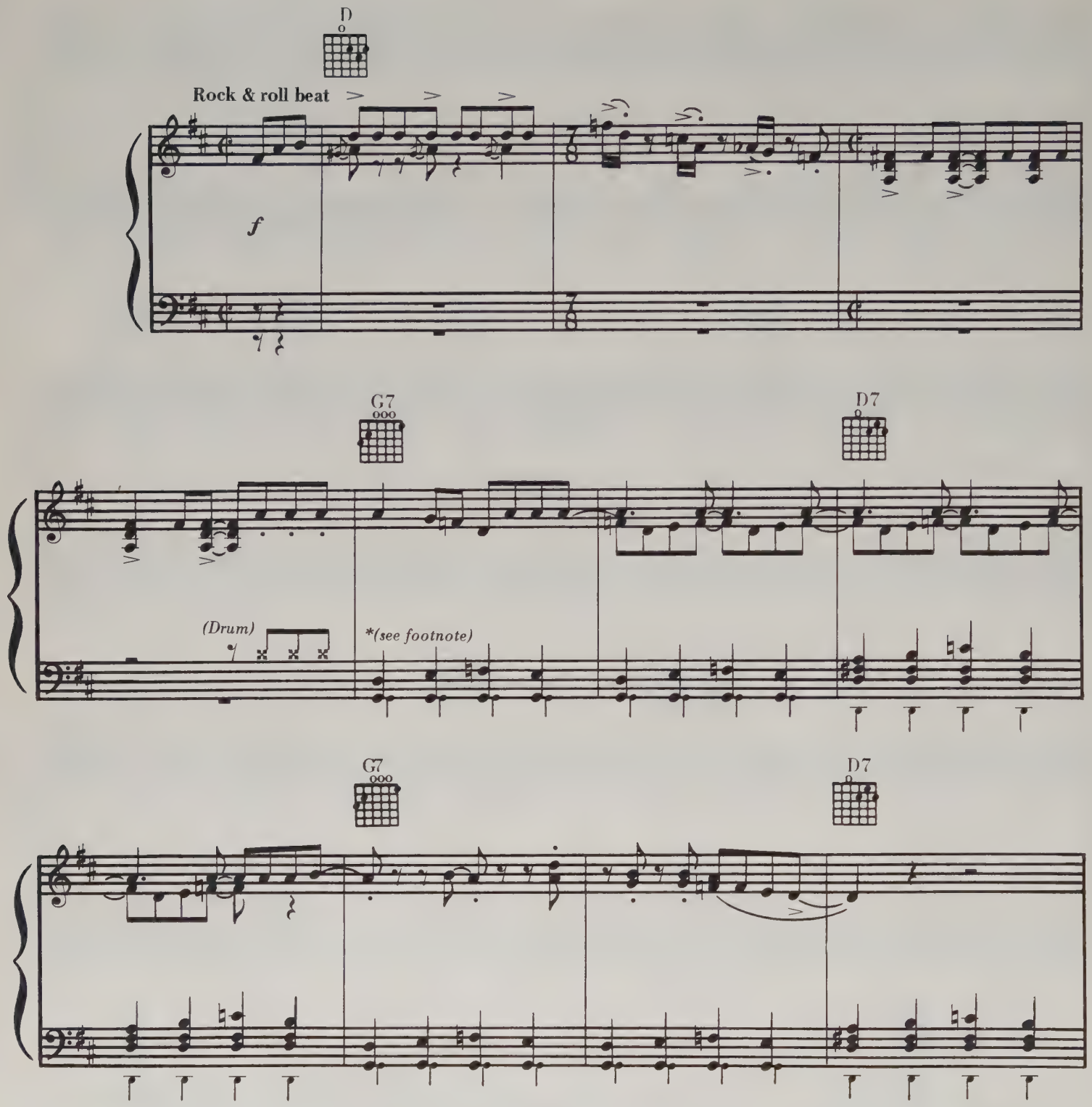

D7
3fr
C7
G7
3fr
told you be - fore: Oh, you can't do that.
1. D7
3fr
2. G7
3fr
B7
7fr
Em
7fr
Well, it's the Ev -'ry-bod-y's green, 'cause
Am
5fr
B7
7fr
Em
7fr
B7
7fr
Em
7fr
I'm the one who won your love. But if they'd seen you
Am
Bm
D7
3fr
G7
3fr
talk - in' that way they'd laugh in my face. So please lis - ten to me if you

wan- na stay mine, I can't help my feel - ings, I'll go out of my mind. I'm gon - na
C7
G7
3fr
let you down and leave you flat,
(Let you down)
(gon - na let you down and
3
D7
3fr
C7
to Coda
leave you flat)
Be - cause I've told you be - fore: Oh, you can't do
G7
3fr
G7
3fr
that.
(Shout): Wow!
(Solo)
(You)

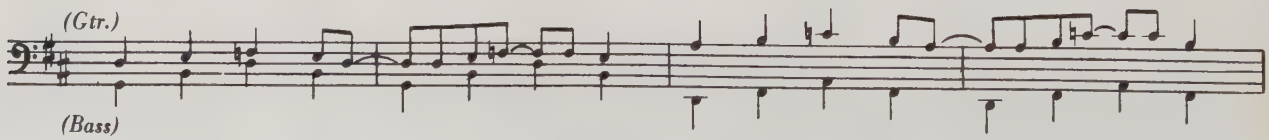

C7
(can't do that)
(You can't do that)
(You
G7
3fr
D7
3fr
can't do that)
(You can't do that)
(You
G7
3fr
D.S. al Coda
can't do that)
Ev - 'ry - bod - y's green,
G7
3fr
CODA
gliss.
that.

Roll Over Beethoven

By CHUCK BERRY



*Actual playing of bass and guitar patterns:



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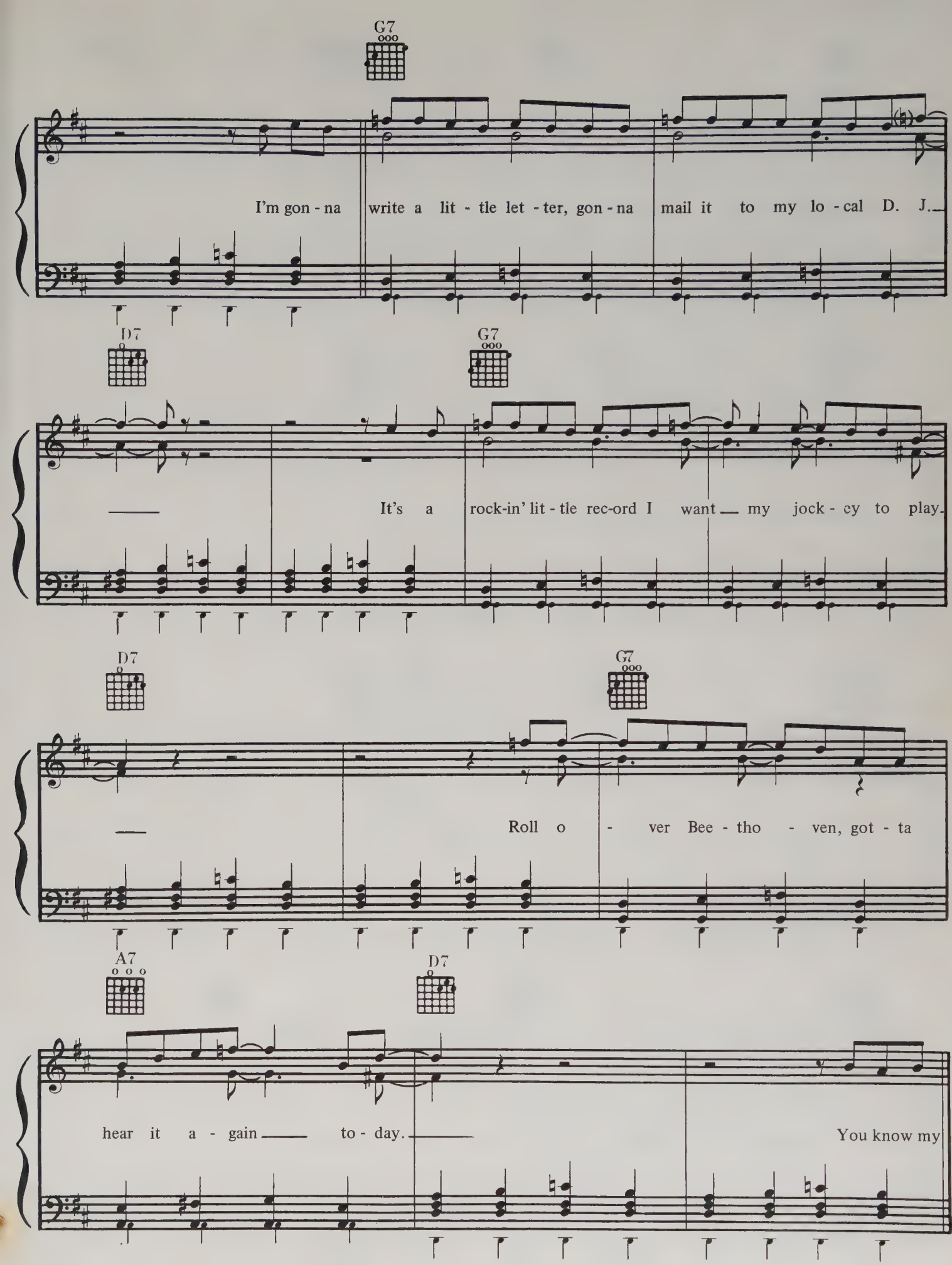
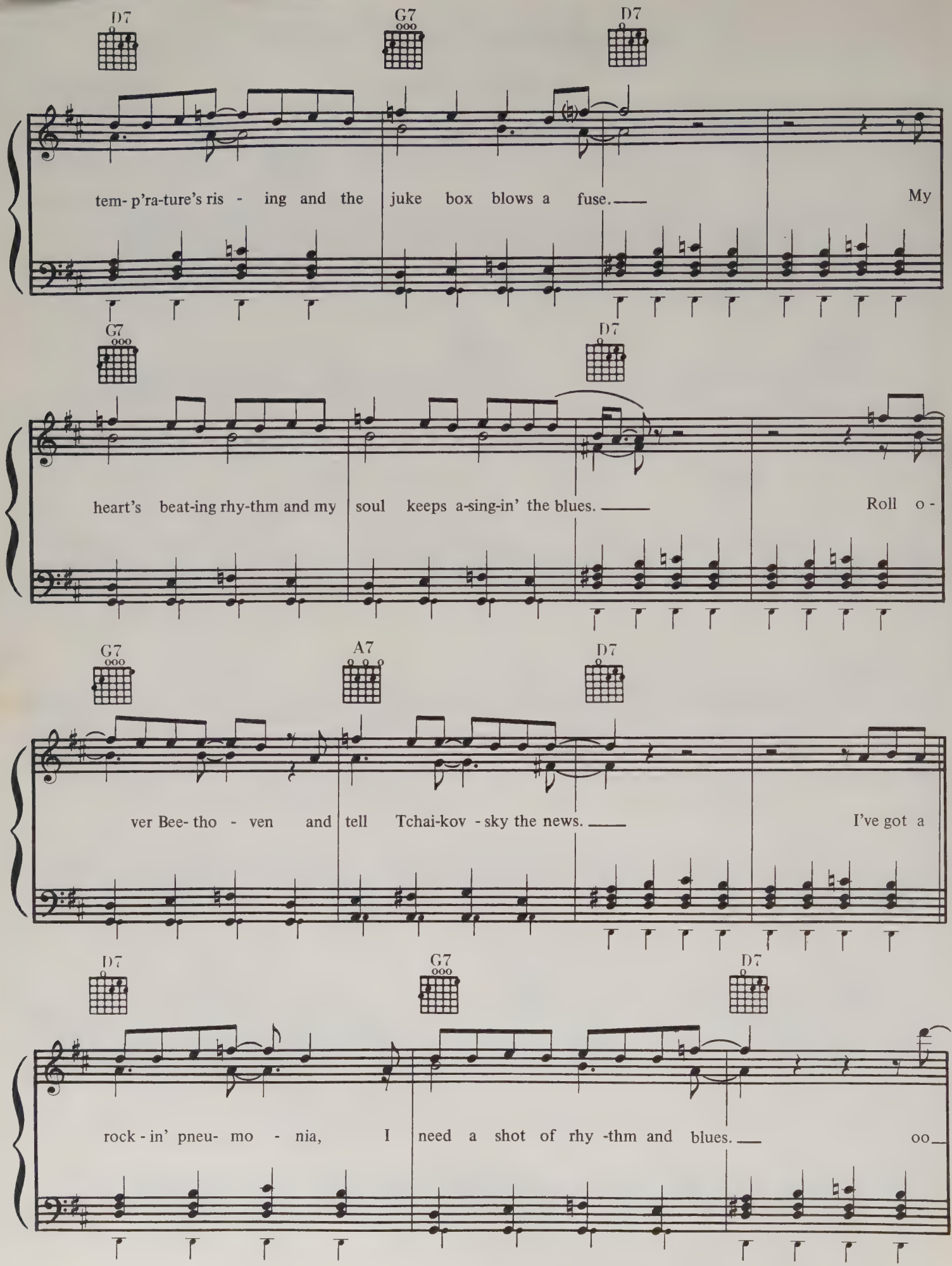
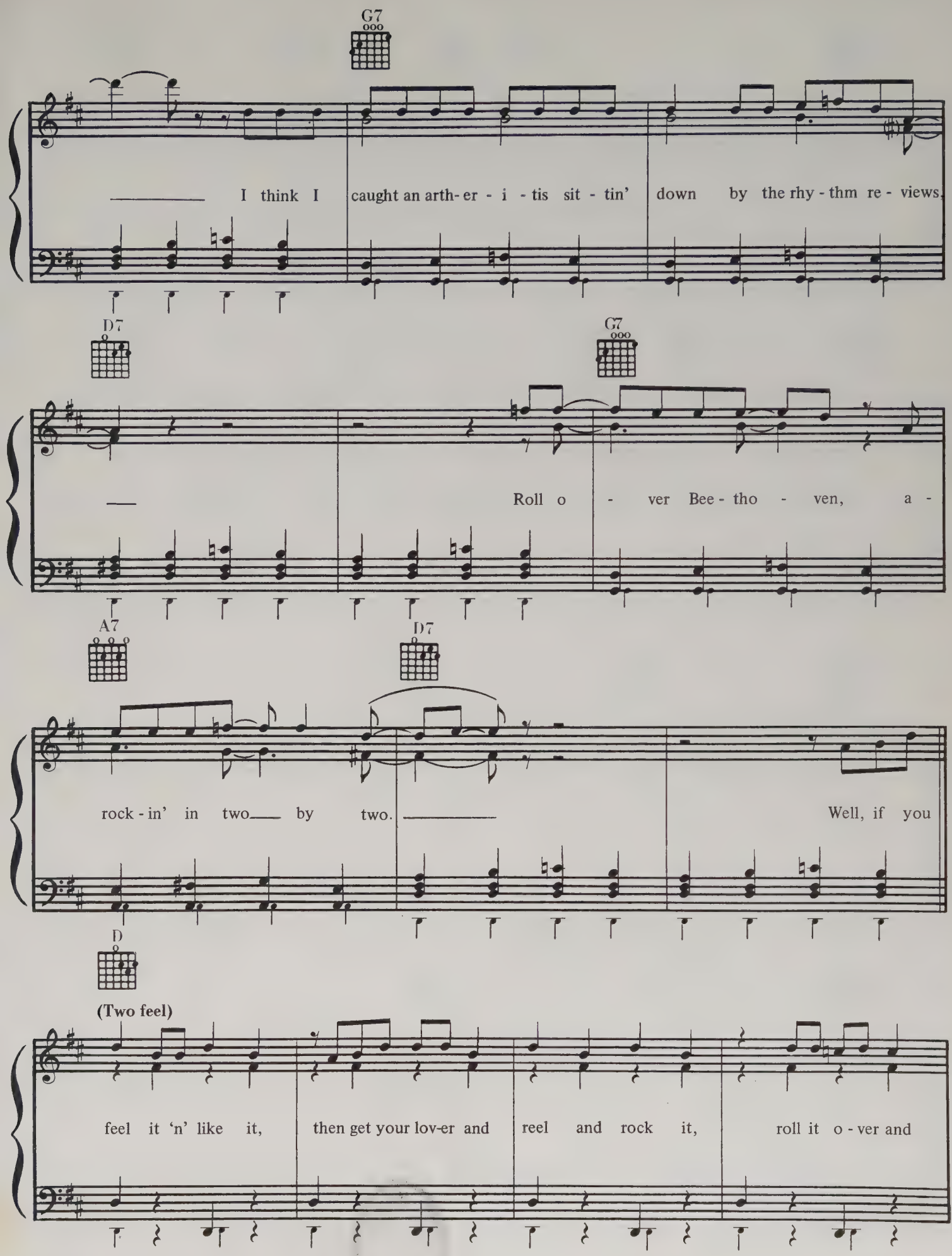
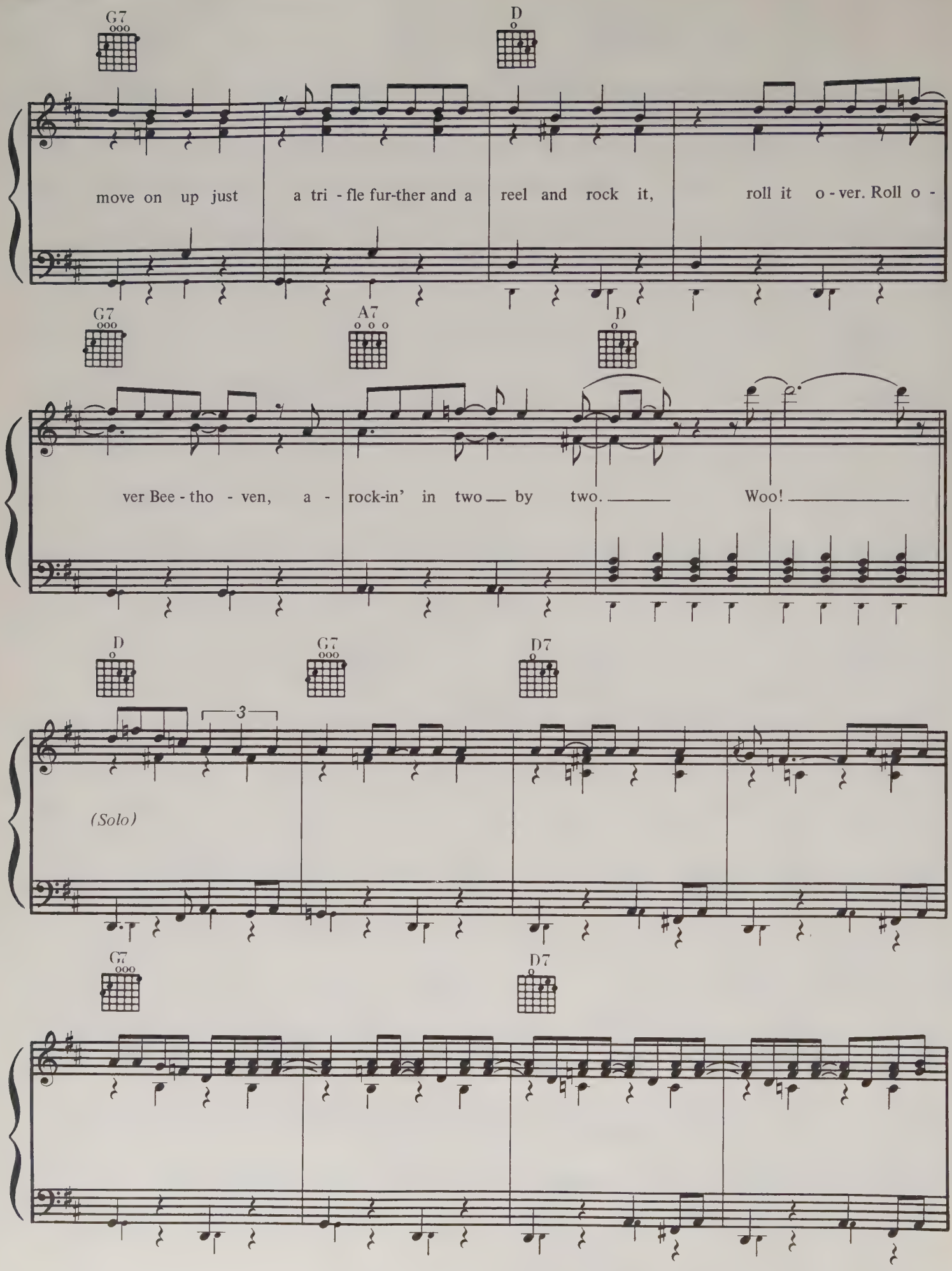
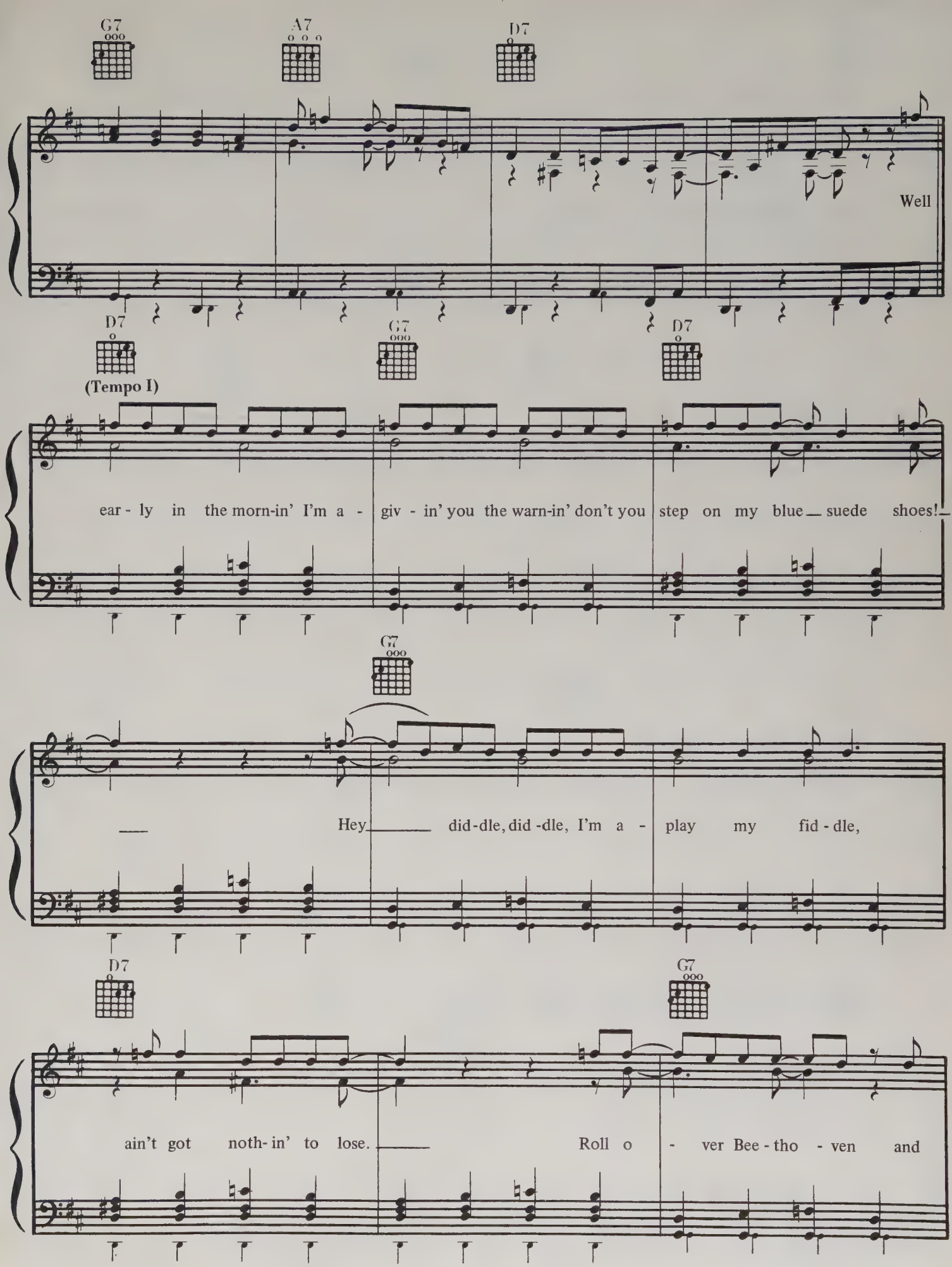
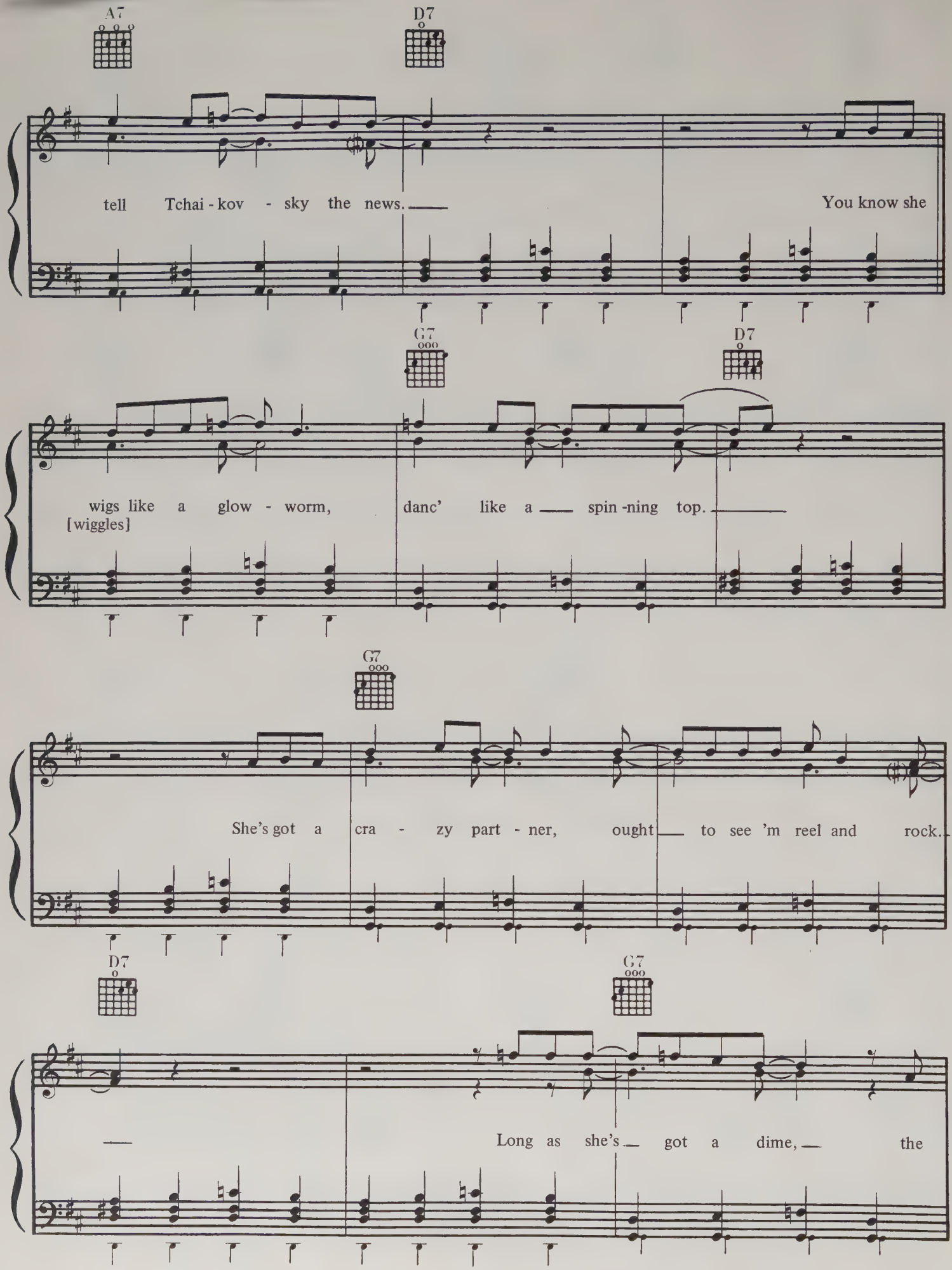
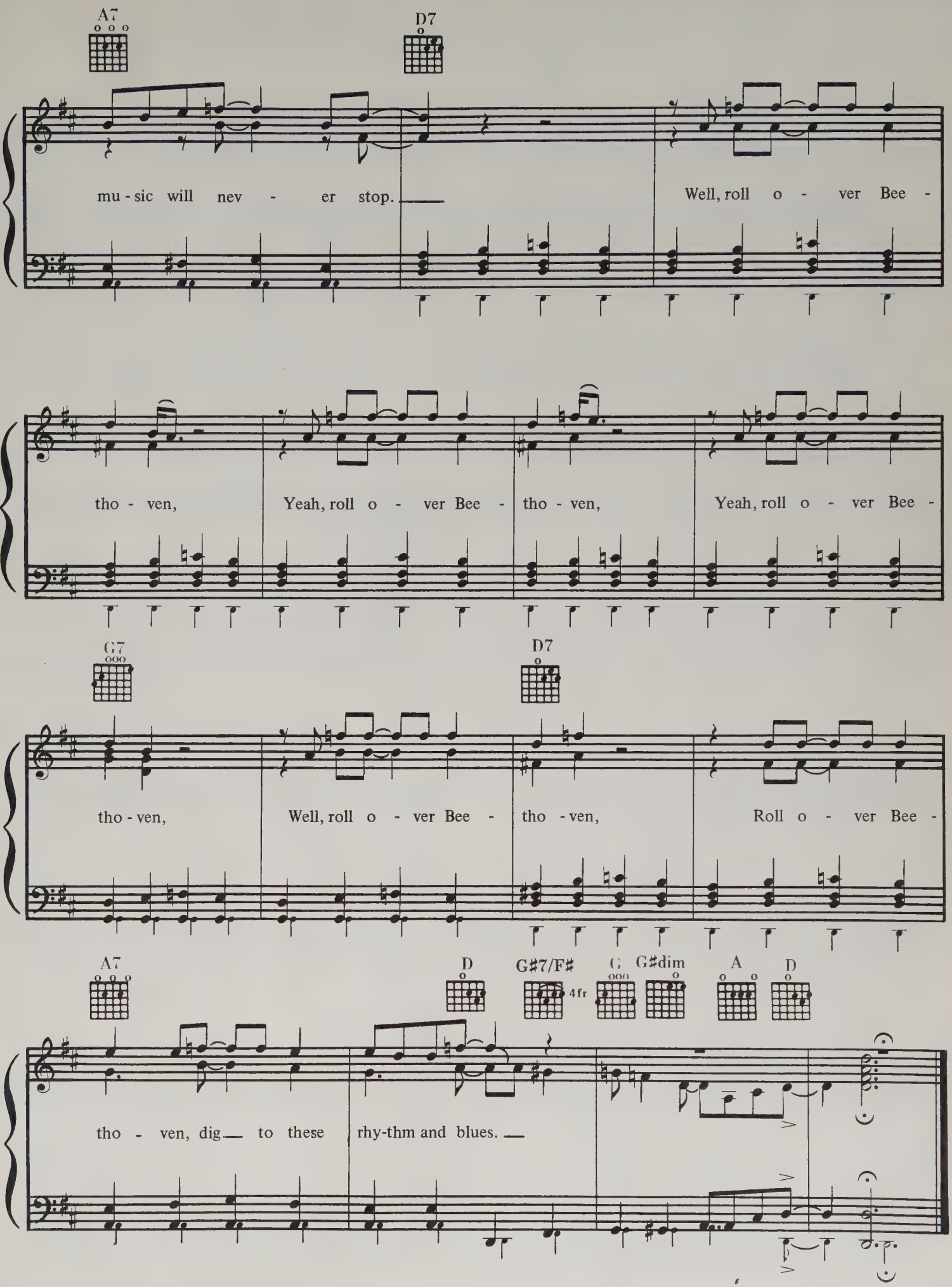

G7
I'm gon - na write a lit - tle let - ter, gon - na mail it to my lo - cal D. J.
D7
G7
It's a rock-in' lit - tle rec-ord I want my jock - ey to play
D7
G7
Roll o - ver Bee - tho - ven, got - ta
A7
D7
hear it a - gain to - day. You know my


D7
G7
D7
tem- p'ra-ture's ris - ing and the juke box blows a fuse. My
G7
D7
heart's beat-ing rhy-thm and my soul keeps a-sing-in' the blues. Roll o -
G7
A7
D7
ver Bee- tho - ven and tell Tchai-kov - sky the news. I've got a
D7
G7
D7
rock - in' pneu- mo - nia, I need a shot of rhy -thm and blues. oo


G7
I think I caught an arth- er - i - tis sit - tin' down by the rhy - thm re - views,
D7
G7
Roll o - ver Bee - tho - ven, a -
A7
D7
rock - in' in two by two.
Well, if you
D
(Two feel)
feel it 'n' like it, then get your lov-er and reel and rock it, roll it o - ver and

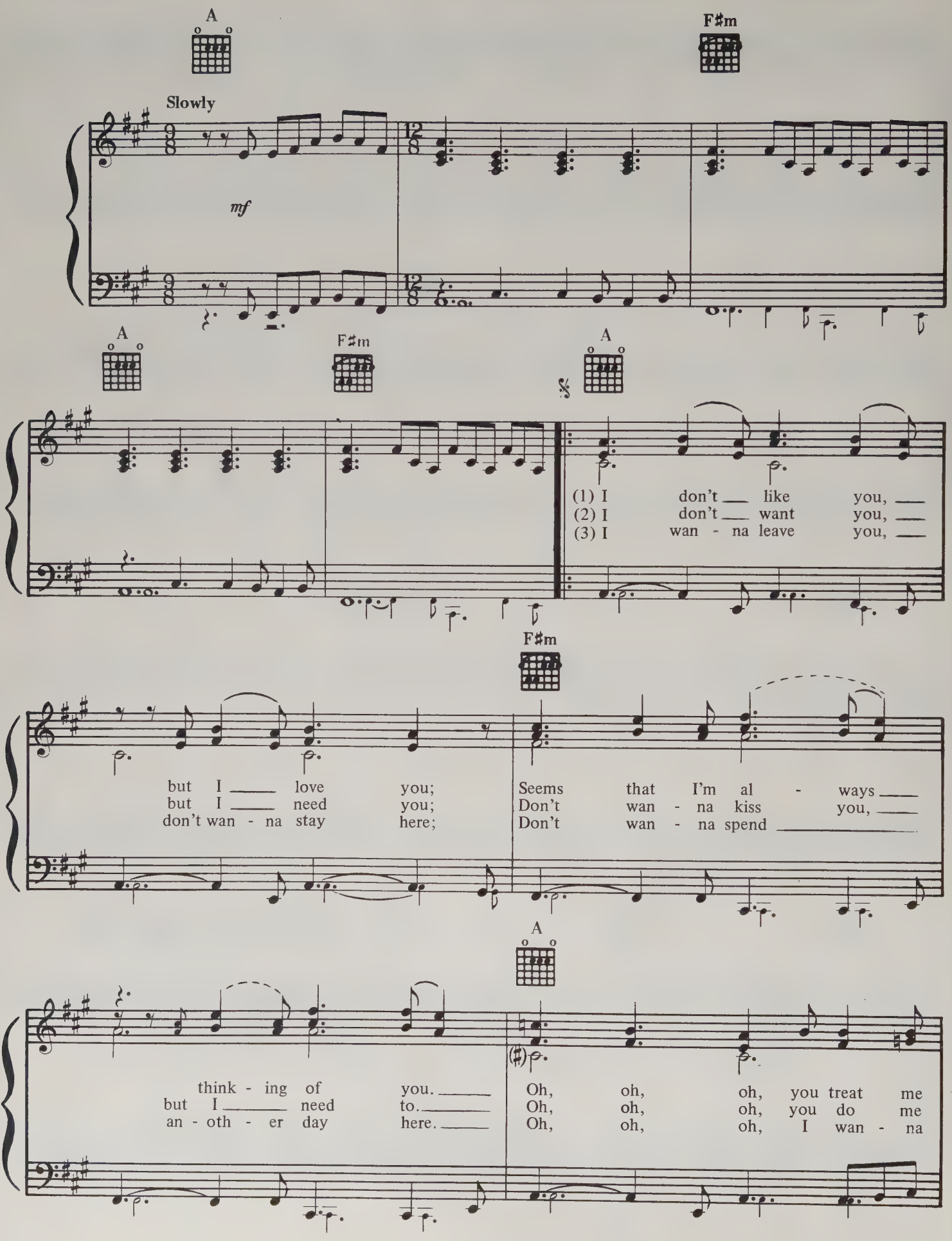

G7
D
move on up just a tri - fle fur-ther and a reel and rock it, roll it o - ver. Roll o -
G7
A7
D
ver Bee - tho - ven, a - rock-in' in two by two. Woo!
D
G7
D7
3
(Solo)
G7
D7


G7
A7
D7
Well
D7
G7
D7
(Tempo I)
ear - ly in the morn-in' I'm a - giv - in' you the warn-in' don't you step on my blue suede shoes!
G7
Hey did-dle, did-dle, I'm a - play my fid - dle,
D7
G7
ain't got noth- in' to lose. Roll o - ver Bee - tho - ven and

A7
D7
tell Tchai - kov - sky the news.
You know she
G7
D7
wigs like a glow - worm,
[wiggles]
danc' like a spin -ning top.
G7
She's got a cra - zy part - ner, ought to see 'm reel and rock.
D7
G7
Long as she's got a dime, the


A7
D7
mu - sic will nev - er stop.
Well, roll o - ver Bee -
tho - ven,
Yeah, roll o - ver Bee -
tho - ven,
Yeah, roll o - ver Bee -
G7
D7
tho - ven,
Well, roll o - ver Bee -
tho - ven,
Roll o - ver Bee -
A7
D
G♯7/F♯
4fr
G
G♯dim
A
D
tho - ven, dig to these
rhy-thm and blues.

You Really Got A Hold On Me

By WILLIAM "SMOKEY" ROBINSON


A
F♯m
Slowly
mf
A
F♯m
A
(1) I don't ___ like you, ___
(2) I don't ___ want you, ___
(3) I wan - na leave you, ___
F♯m
but I ___ love you;
but I ___ need you;
don't wan - na stay here;
Seems that I'm al - ways ___
Don't wan - na kiss you, ___
Don't wan - na spend ___
A
think - ing of you. ___
but I ___ need to. ___
an - oth - er day here. ___
Oh, oh, oh, you treat me
Oh, oh, oh, you do me
Oh, oh, oh, I wan - na

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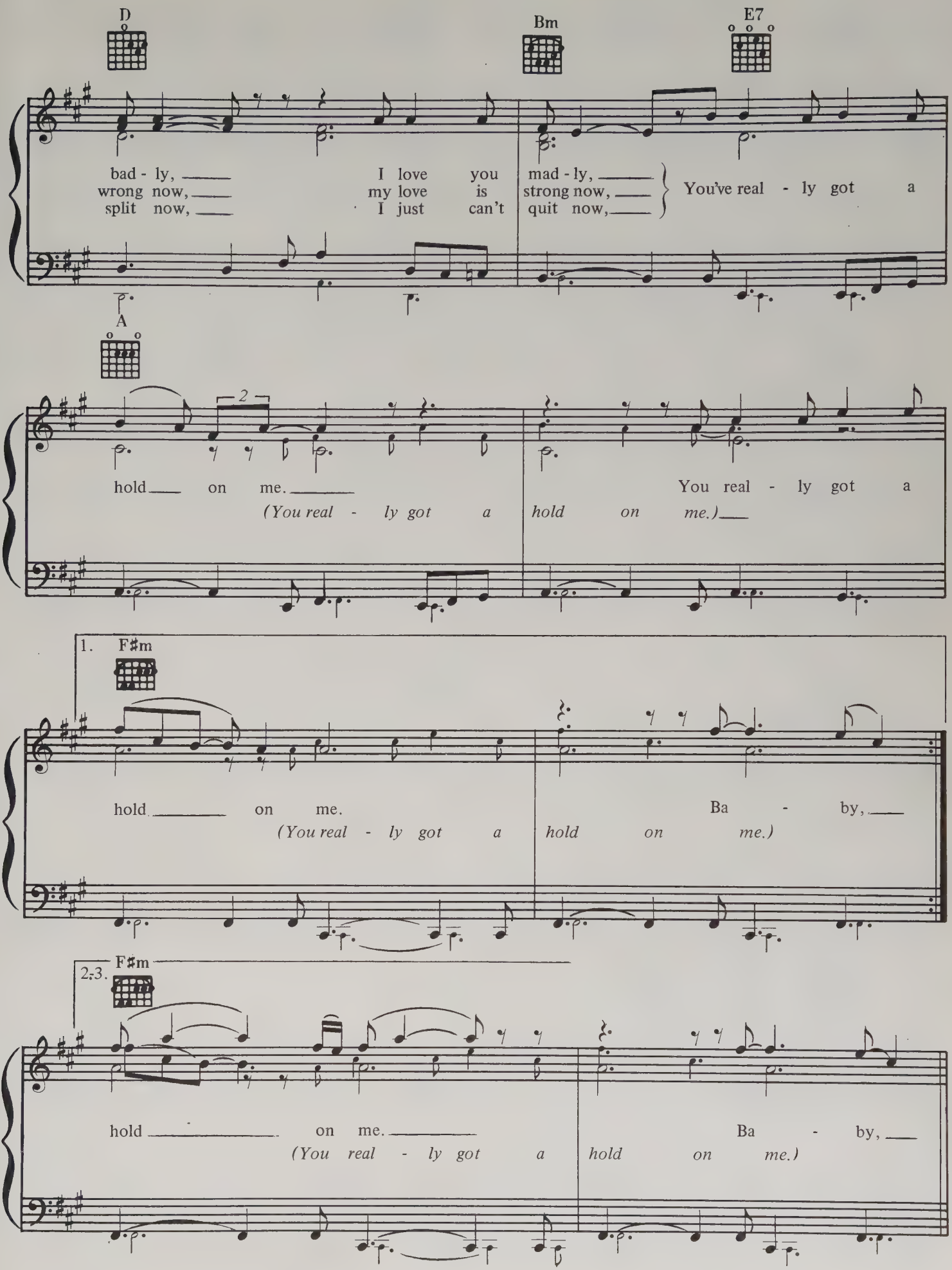
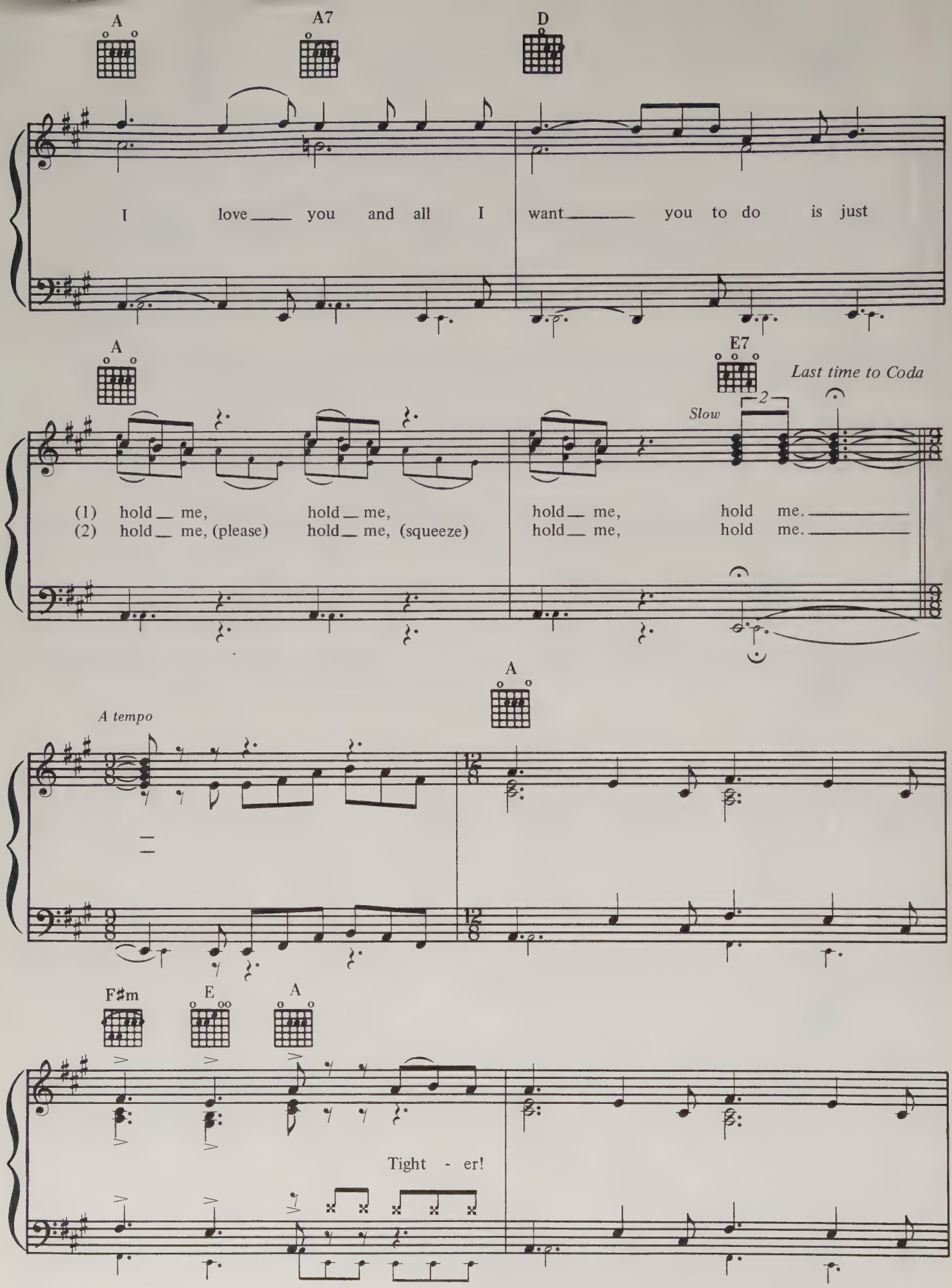
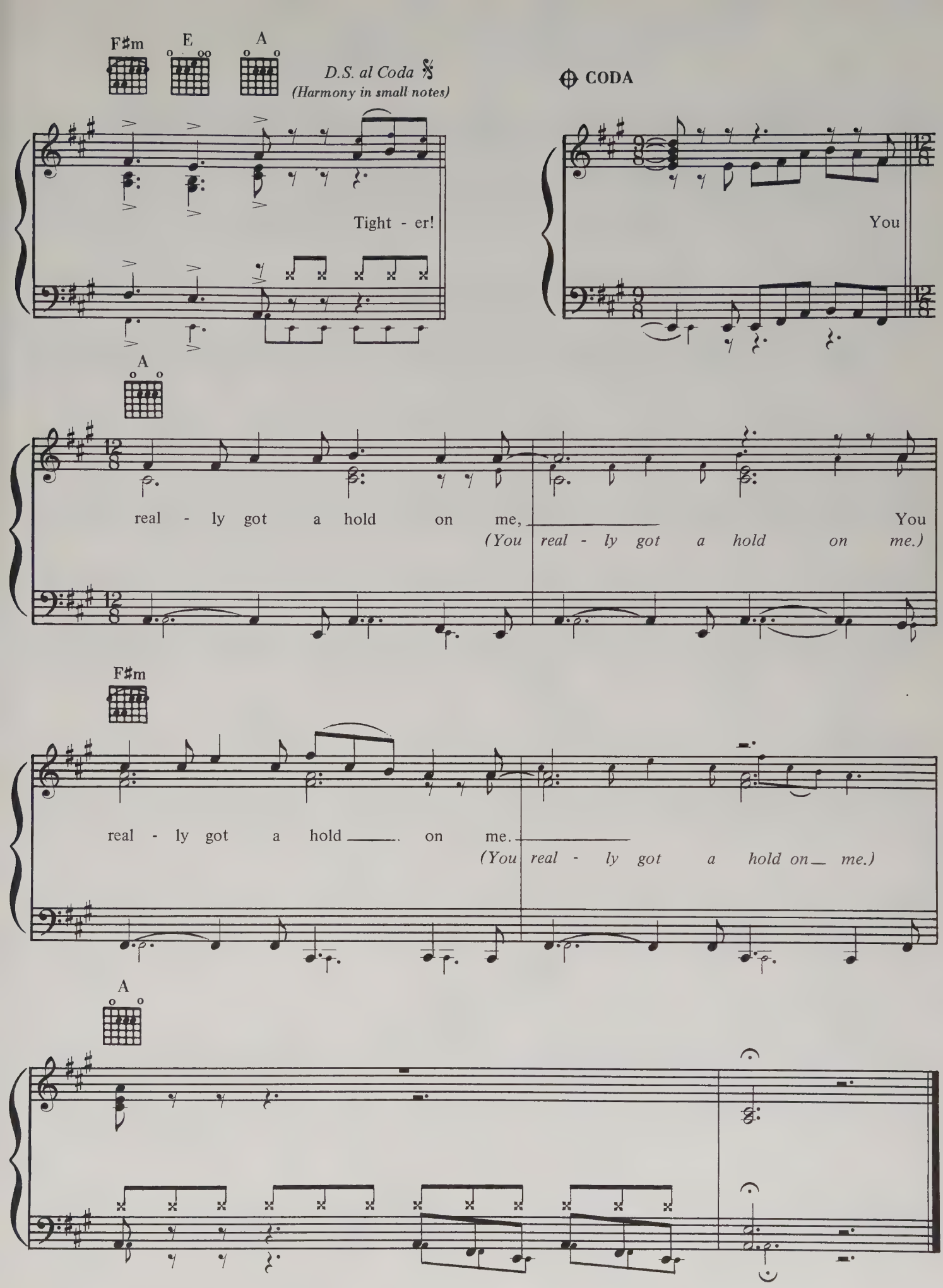
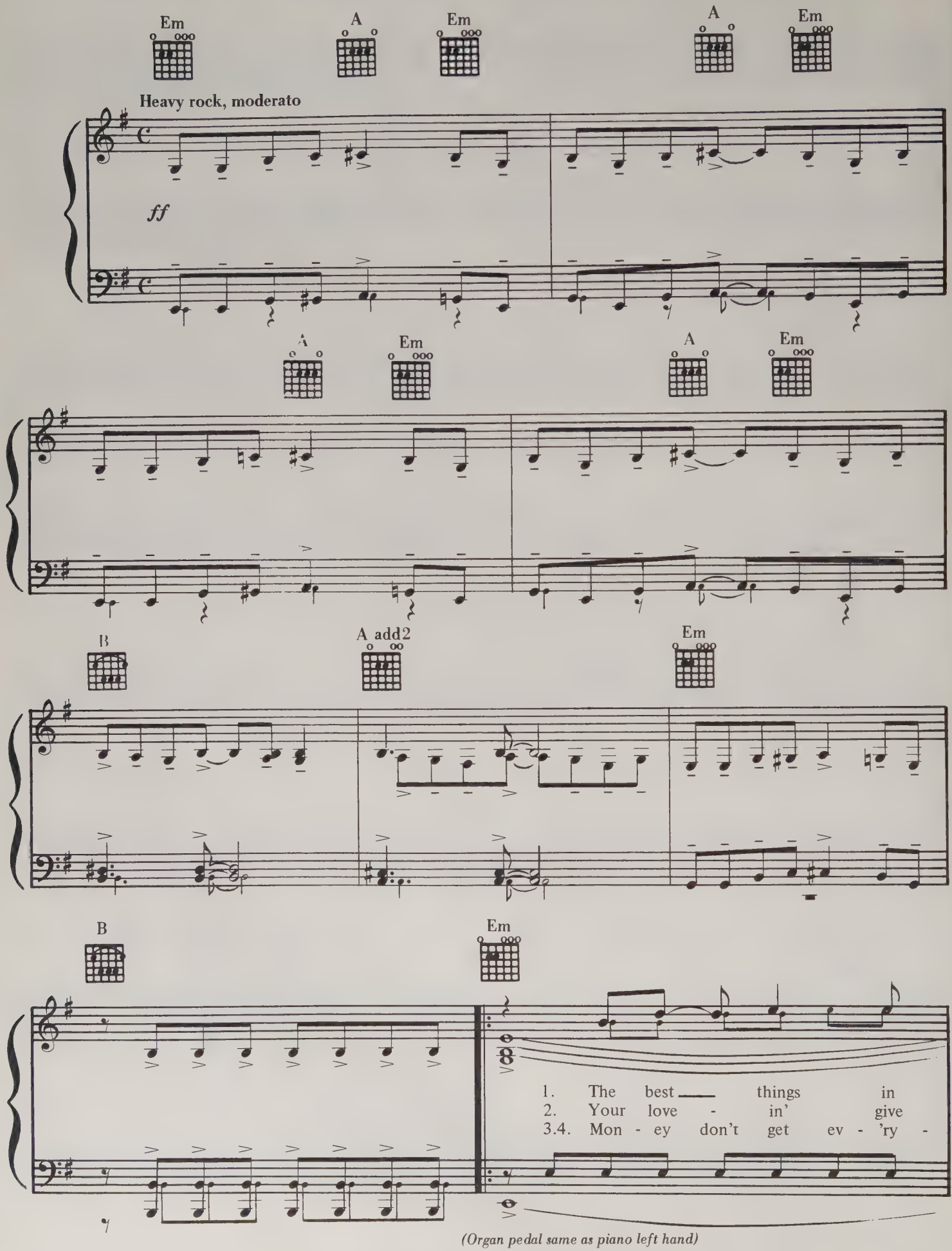

D
Bm
E7
bad - ly, ___ I love you mad - ly, ___
wrong now, ___ my love is strong now, ___ You've real - ly got a
split now, ___ I just can't quit now, ___
A
2
hold ___ on me. ___ You real - ly got a
(You real - ly got a hold on me.) ___
1. F♯m
hold ___ on me. Ba - by, ___
(You real - ly got a hold on me.)
2.3. F♯m
hold ___ on me. ___ Ba - by, ___
(You real - ly got a hold on me.)


A
A7
D
I love you and all I want you to do is just
A
E7
Last time to Coda
Slow
2
(1) hold me, hold me, hold me, hold me.
(2) hold me, (please) hold me, (squeeze) hold me, hold me.
A
A tempo
12/8
F♯m
E
A
Tight - er!


F♯m
E
A
D.S. al Coda
(Harmony in small notes)
CODA
Tight - er!
You
A
real - ly got a hold on me,
You
(You real - ly got a hold on me.)
F♯m
real - ly got a hold on me.
(You real - ly got a hold on me.)
A

Money (That's What I Want)

By BERRY GORDY, JR. and JANIE BRADFORD



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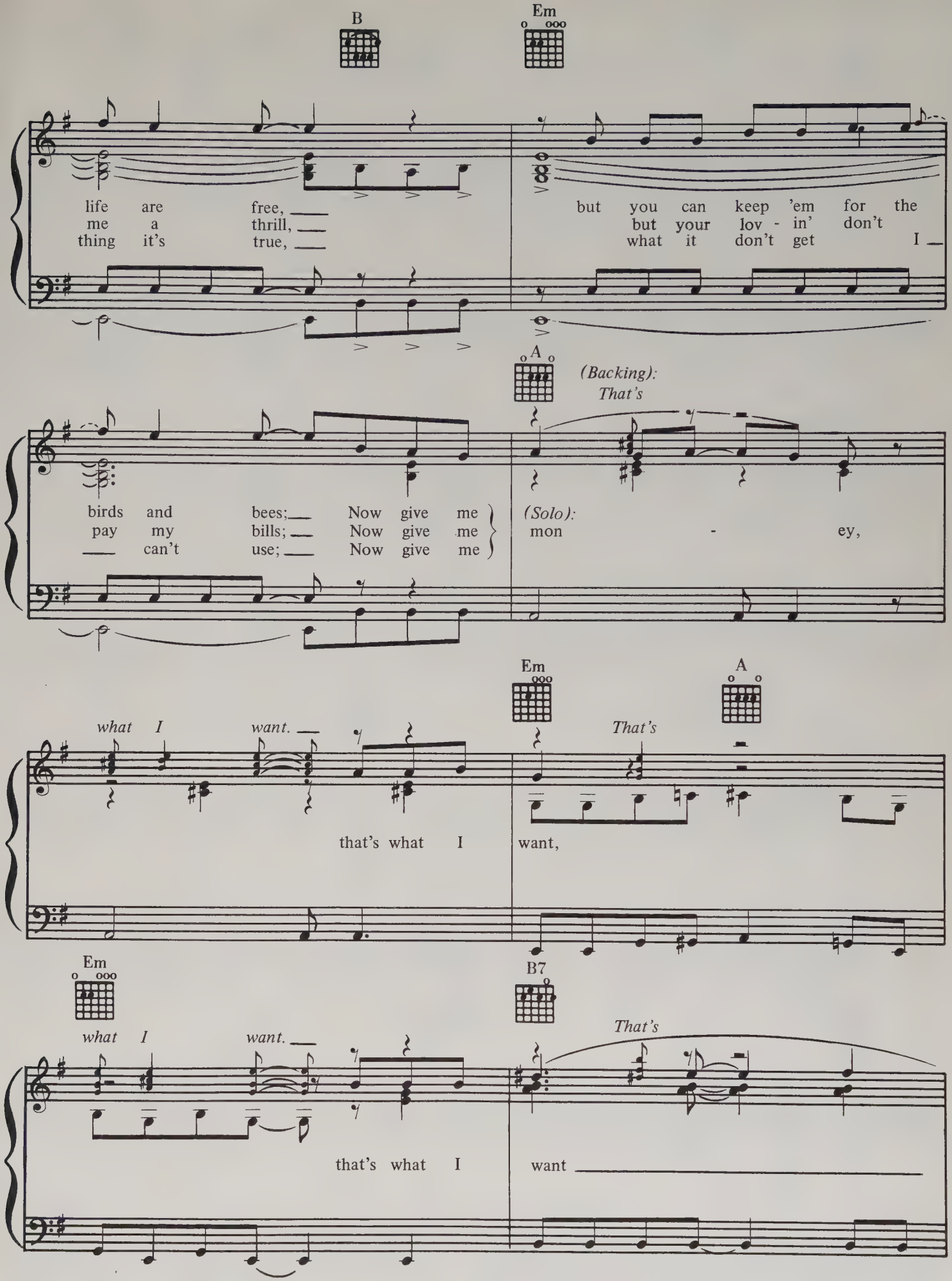
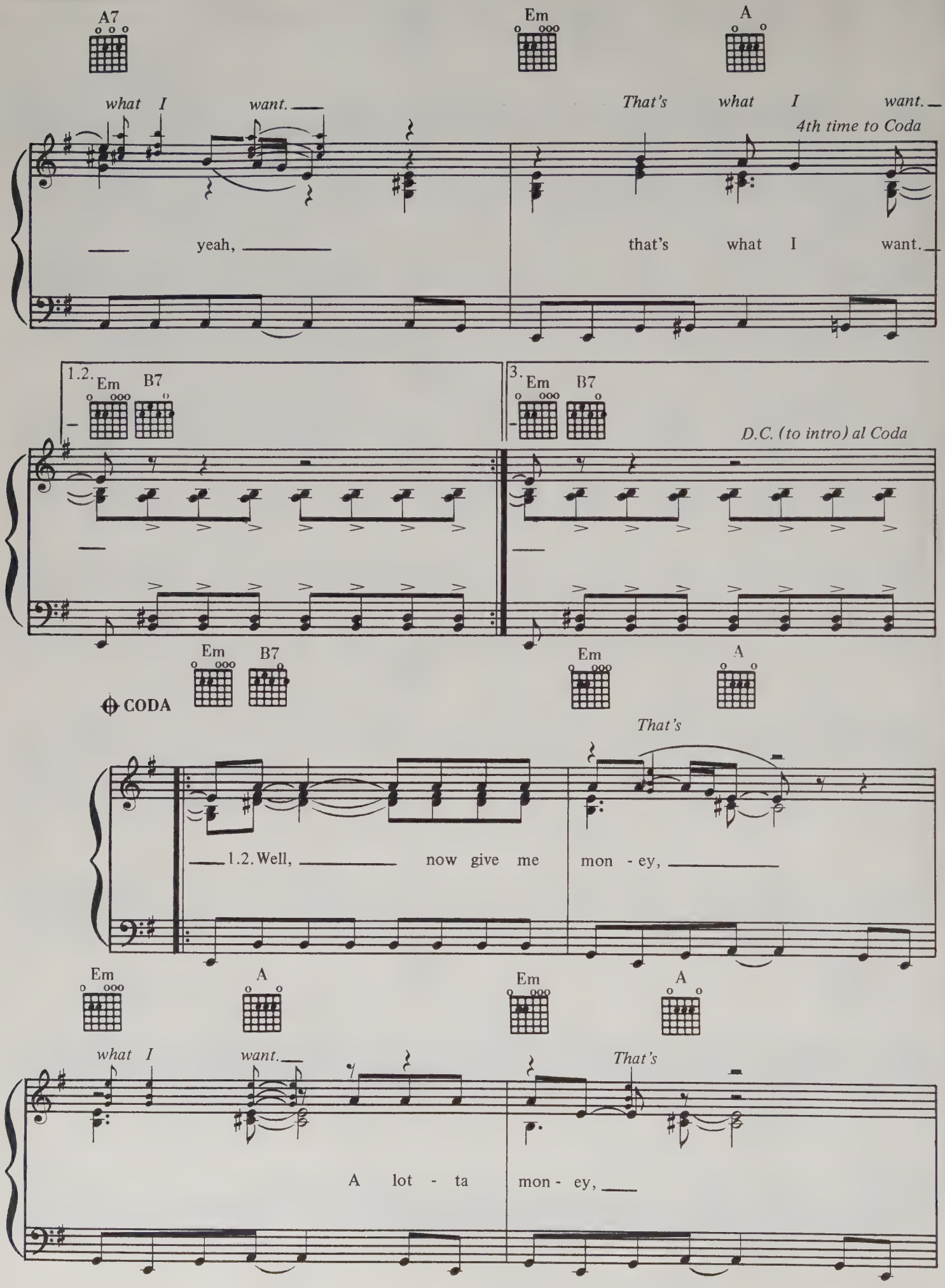
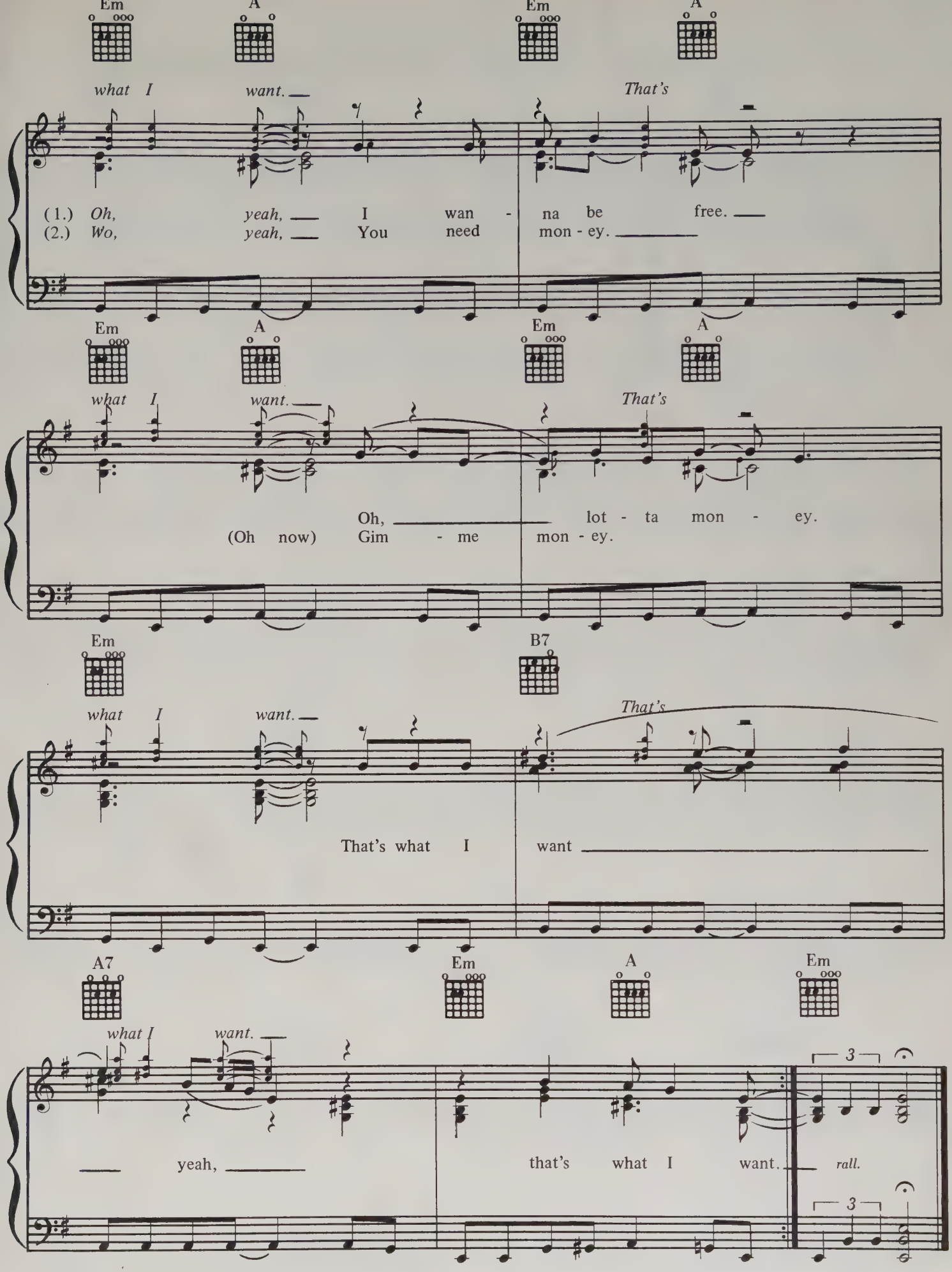
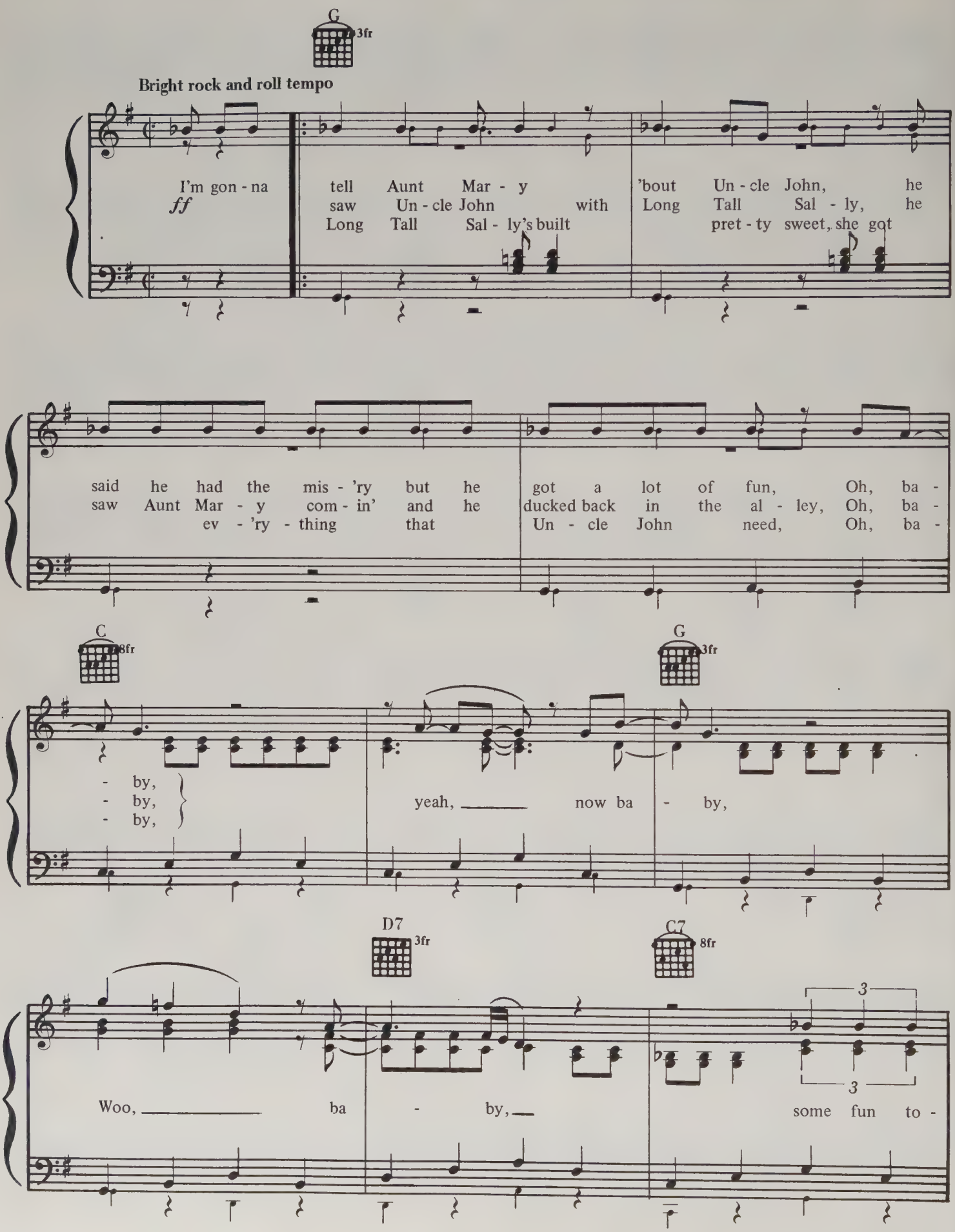

B
Em
life are free,
me a thrill,
thing it's true,
but you can keep 'em for the
but your lov - in' don't
what it don't get I
A
(Backing):
That's
birds and bees; Now give me
pay my bills; Now give me
can't use; Now give me
(Solo):
mon - ey,
Em
A
what I want.
That's
that's what I
want,
Em
B7
what I want.
That's
that's what I
want


A7
Em
A
what I want.
That's what I want.
4th time to Coda
yeah,
that's what I want.
1.2.
Em B7
3.
Em B7
D.C. (to intro) al Coda
Em B7
Em A
CODA
That's
1.2. Well, now give me mon - ey,
Em A
Em A
what I want.
That's
A lot - ta mon - ey,


Em
A
Em
A
what I want. That's
(1.) Oh, yeah, I wan - na be free.
(2.) Wo, yeah, You need mon - ey.
Em
A
Em
A
what I want. That's
Oh, lot - ta mon - ey.
(Oh now) Gim - me mon - ey.
Em
B7
what I want. That's
That's what I want
A7
Em
A
Em
what I want.
yeah, that's what I want. rall.
3
3

Long Tall Sally

By ENOTRIS JOHNSON, RICHARD PENNIMAN and ROBERT BLACKWELL

G
3fr
Bright rock and roll tempo
ff
I'm gon - na tell Aunt Mar - y 'bout Un - cle John, he
saw Un - cle John with Long Tall Sal - ly, he
Long Tall Sal - ly's built pret - ty sweet, she got
said he had the mis - 'ry but he got a lot of fun, Oh, ba -
saw Aunt Mar - y com - in' and he ducked back in the al - ley, Oh, ba -
ev - 'ry - thing that Un - cle John need, Oh, ba -
C
8fr
G
3fr
- by,
- by,
- by,
yeah, now ba - by,
D7
3fr
C7
8fr
3
3
Woo, ba - by,
some fun to -

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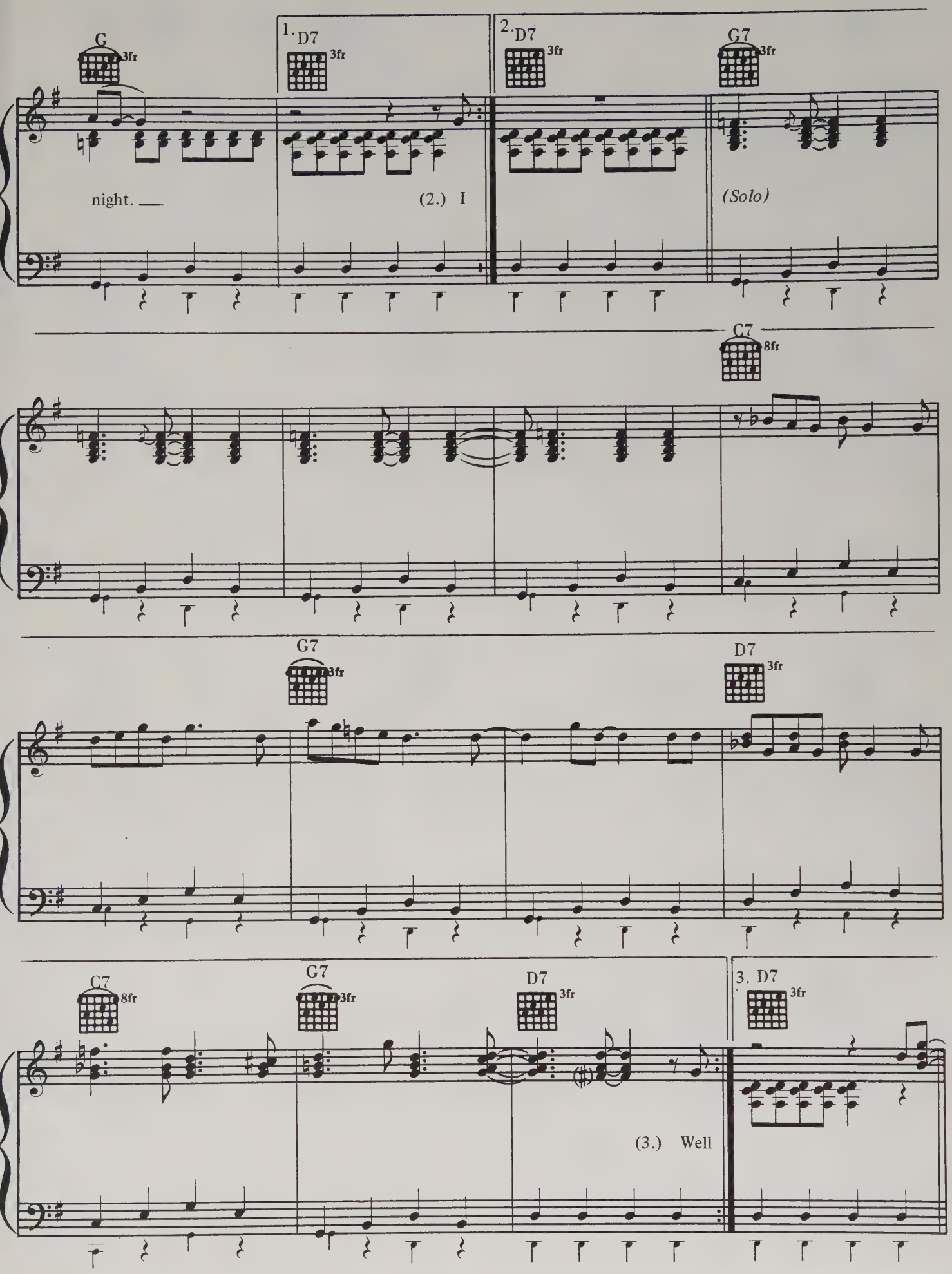
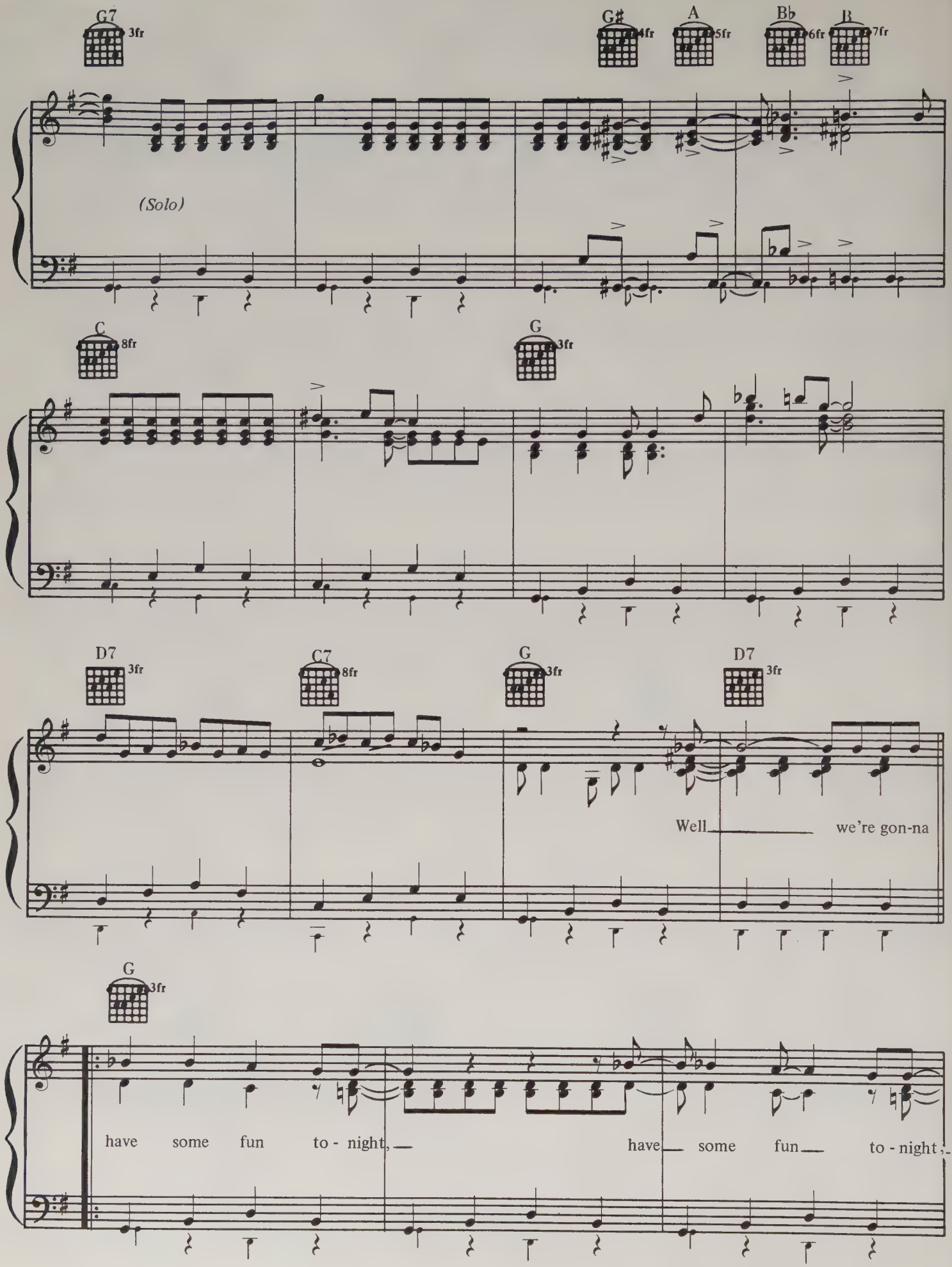
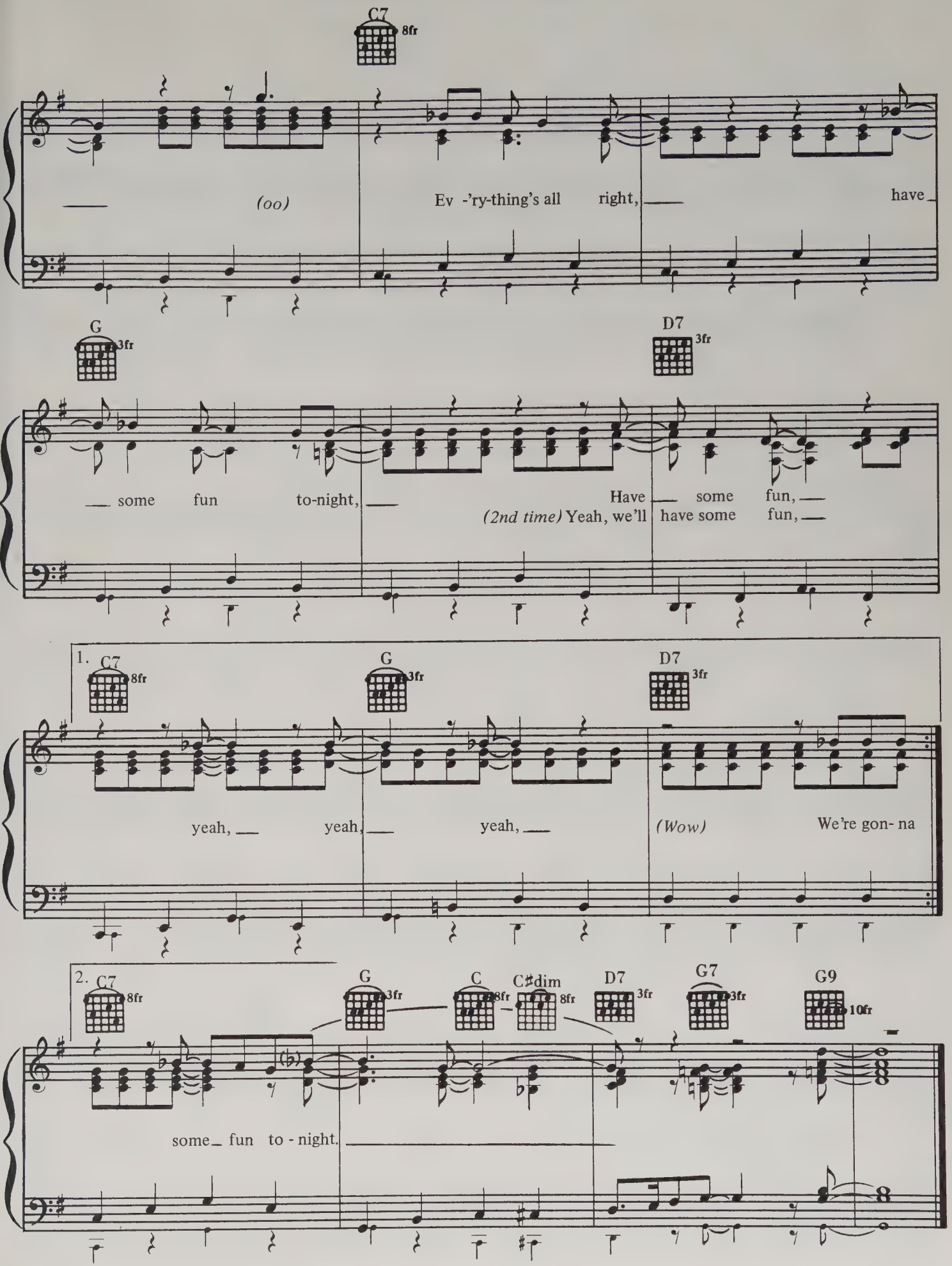
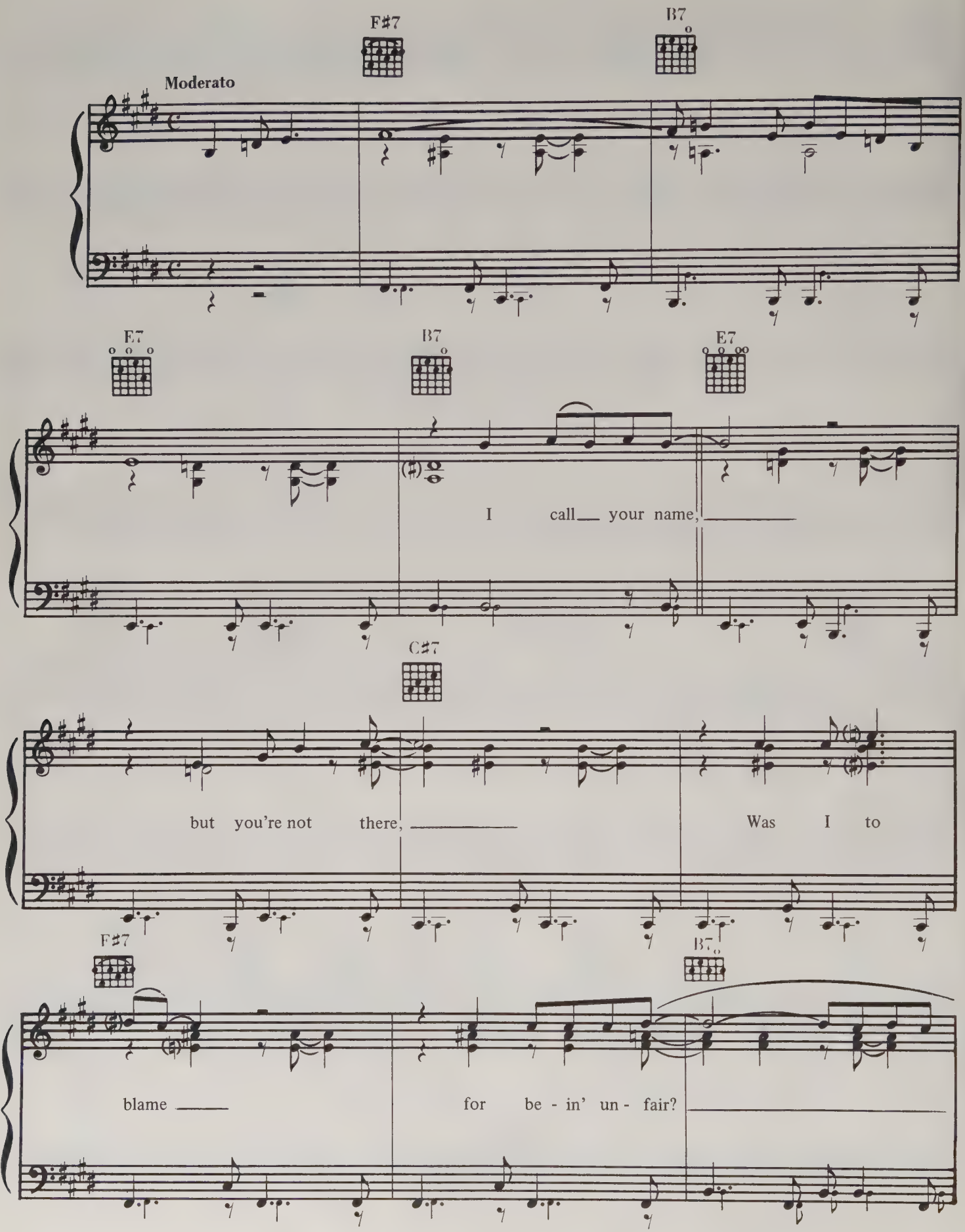

G
3fr
1. D7
3fr
2. D7
3fr
G7
3fr
night.
(2.) I
(Solo)
C7
8fr
G7
3fr
D7
3fr
C7
8fr
G7
3fr
D7
3fr
3. D7
3fr
(3.) Well


G7 3fr
G♯ 4fr
A 5fr
B♭ 6fr
B 7fr
(Solo)
C 8fr
G 3fr
D7 3fr
C7 8fr
G 3fr
D7 3fr
Well we're gon-na
G 3fr
have some fun to - night, have some fun to - night


C7 8fr
(oo)
Ev -'ry-thing's all right,
have
G 3fr
D7 3fr
some fun to-night,
Have some fun,
(2nd time) Yeah, we'll have some fun,
1.
C7 8fr
G 3fr
D7 3fr
yeah, yeah, yeah,
(Wow)
We're gon- na
2.
C7 8fr
G 3fr
C 8fr
C♯dim 8fr
D7 3fr
G7 3fr
G9 10fr
some fun to - night.

I Call Your Name

By JOHN LENNON and PAUL McCARTNEY



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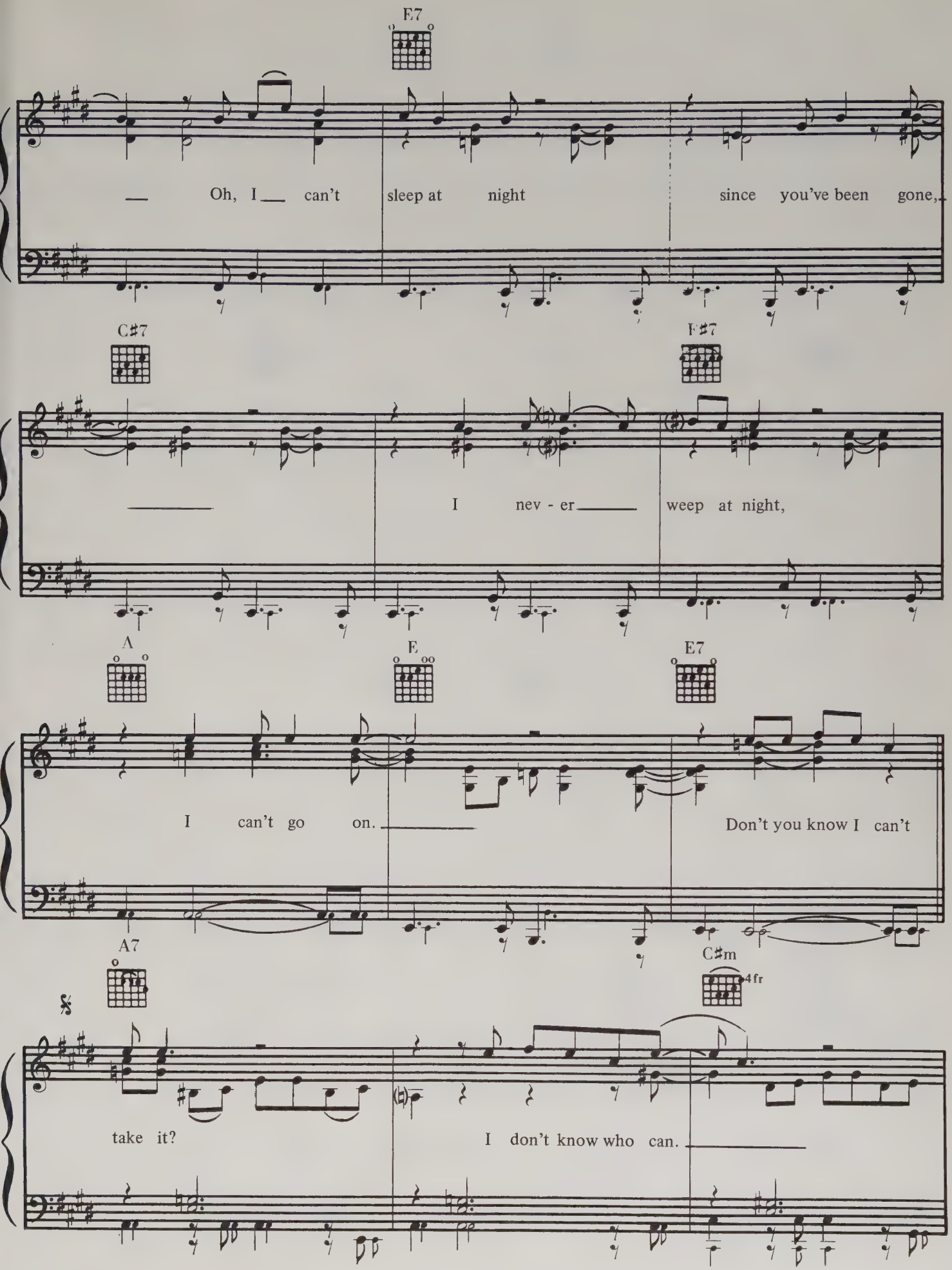
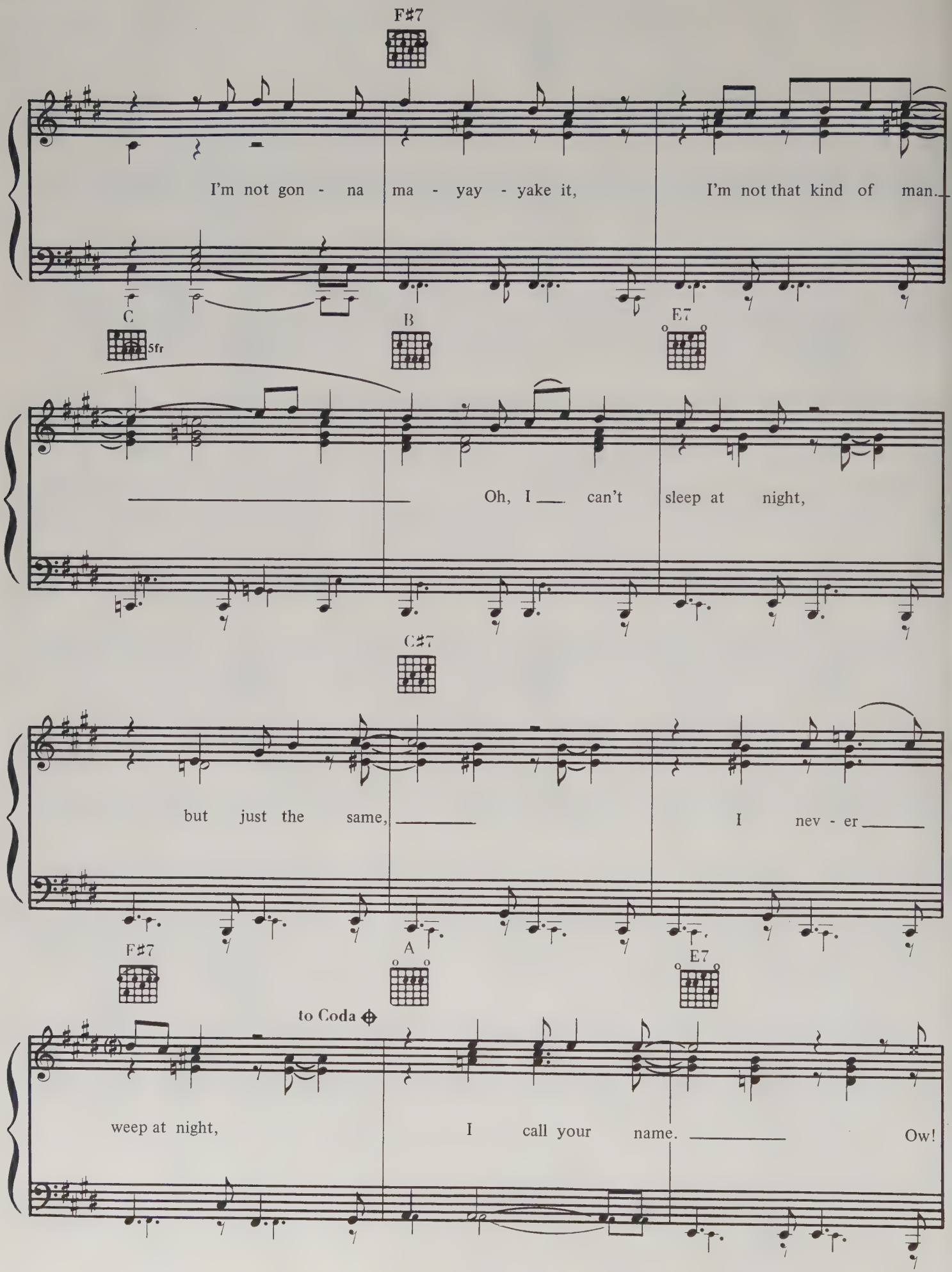
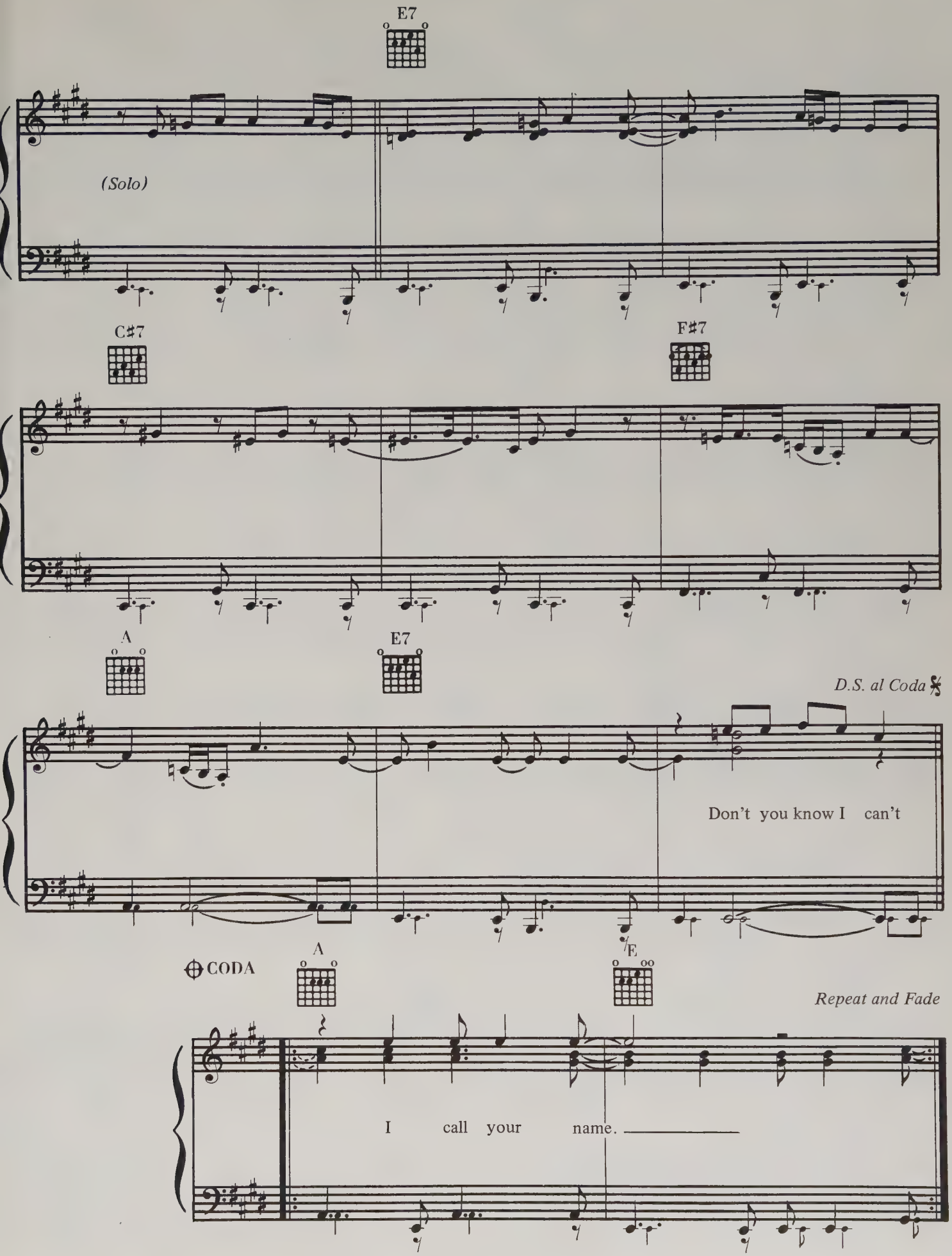
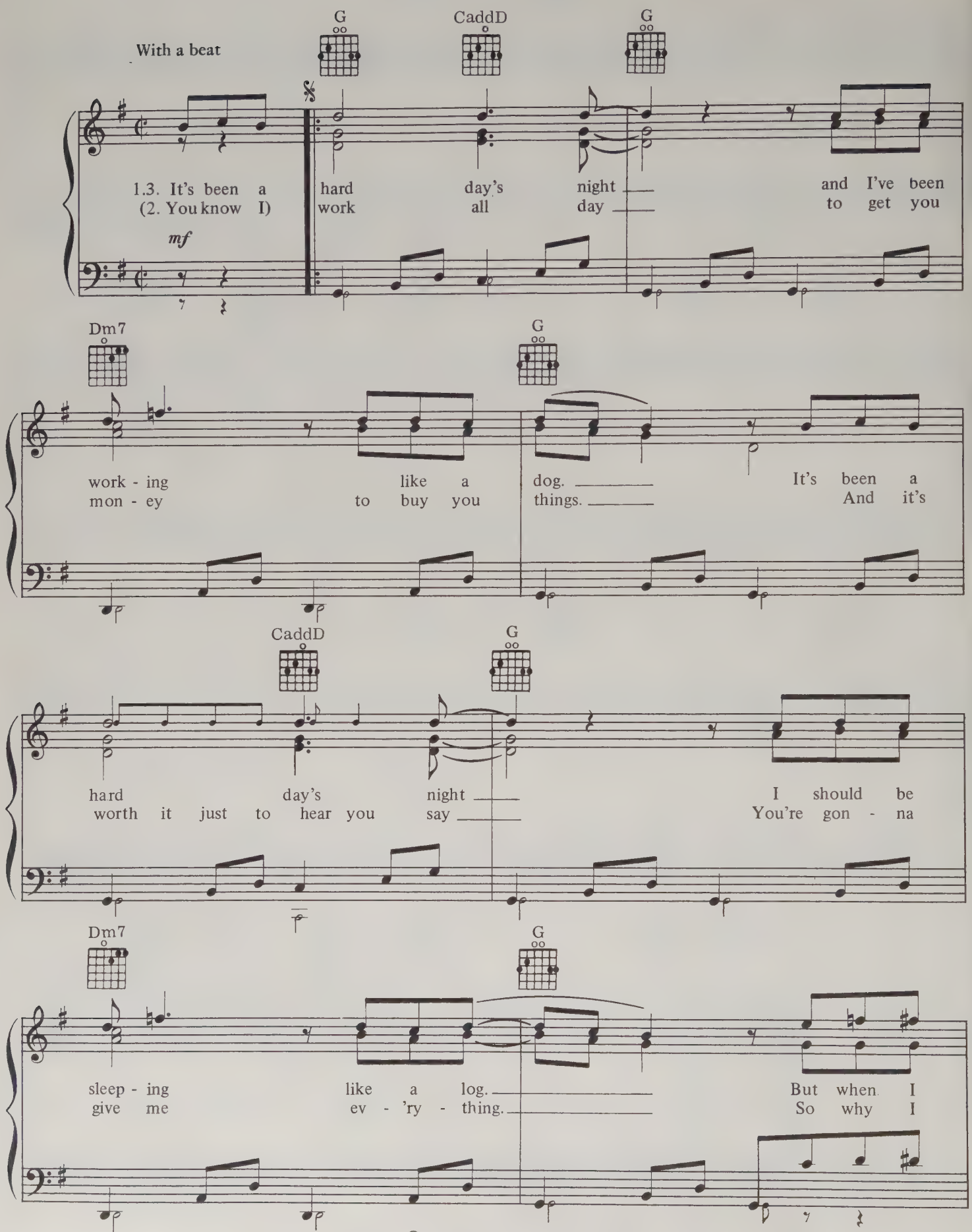

E7
Oh, I can't sleep at night since you've been gone,
C♯7
F♯7
I nev - er weep at night,
A
E
E7
I can't go on.
Don't you know I can't
A7
C♯m
4fr
take it?
I don't know who can.


F♯7
I'm not gon - na ma - yay - yake it, I'm not that kind of man.
C
5fr
B
E7
Oh, I can't sleep at night,
C♯7
but just the same, I nev - er
F♯7
A
E7
to Coda
weep at night, I call your name. Ow!


E7
(Solo)
C♯7
F♯7
A
E7
D.S. al Coda
Don't you know I can't
CODA
A
E
Repeat and Fade
I call your name.

A Hard Day's Night

By JOHN LENNON and PAUL McCARTNEY


With a beat
G
CaddD
G
1.3. It's been a hard day's night and I've been
(2. You know I) work all day to get you
mf
Dm7
G
work - ing like a dog. It's been a
mon - ey to buy you things. And it's
CaddD
G
hard day's night I should be
worth it just to hear you say You're gon - na
Dm7
G
sleep - ing like a log. But when I
give me ev - 'ry - thing. So why I

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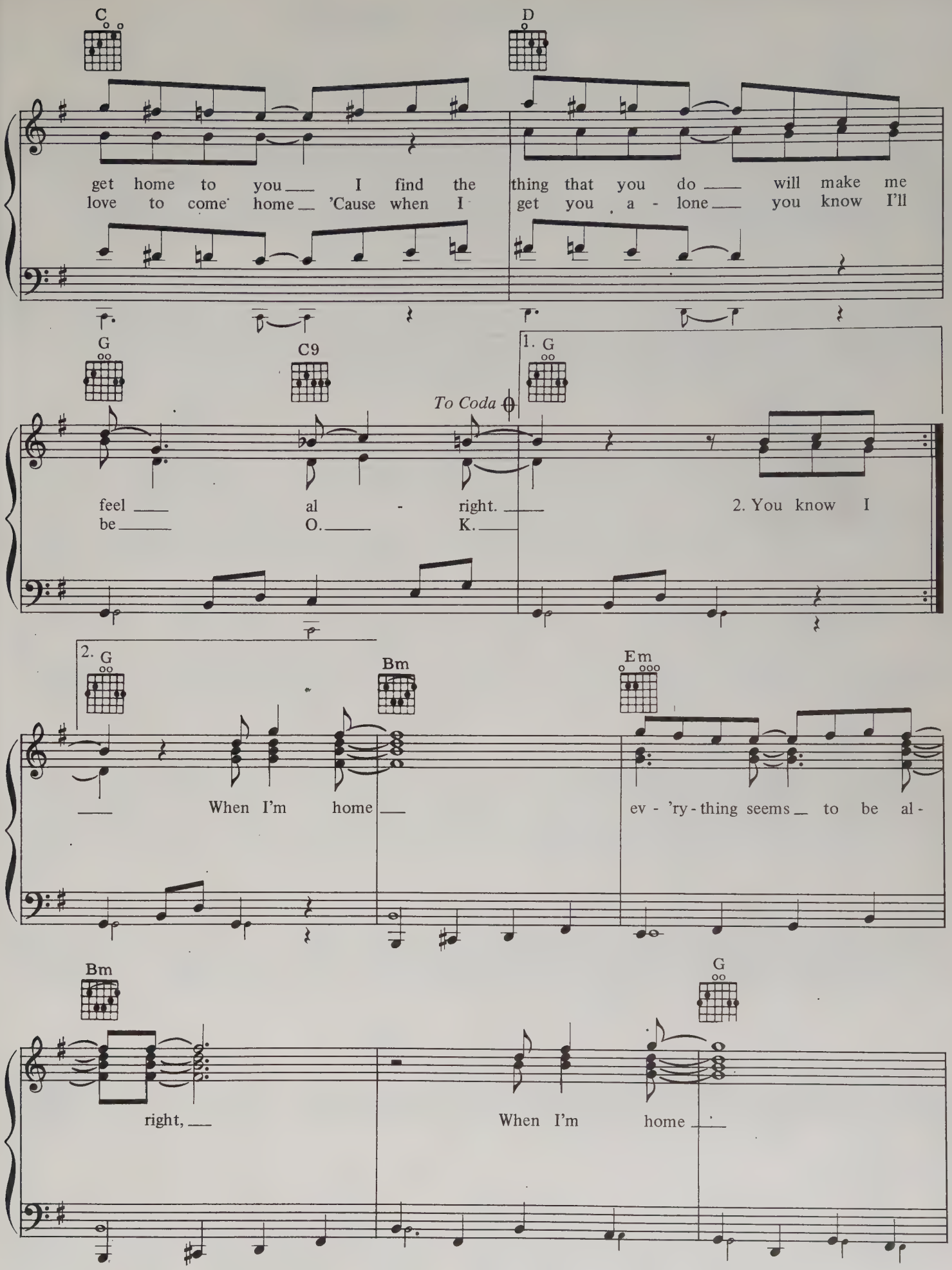
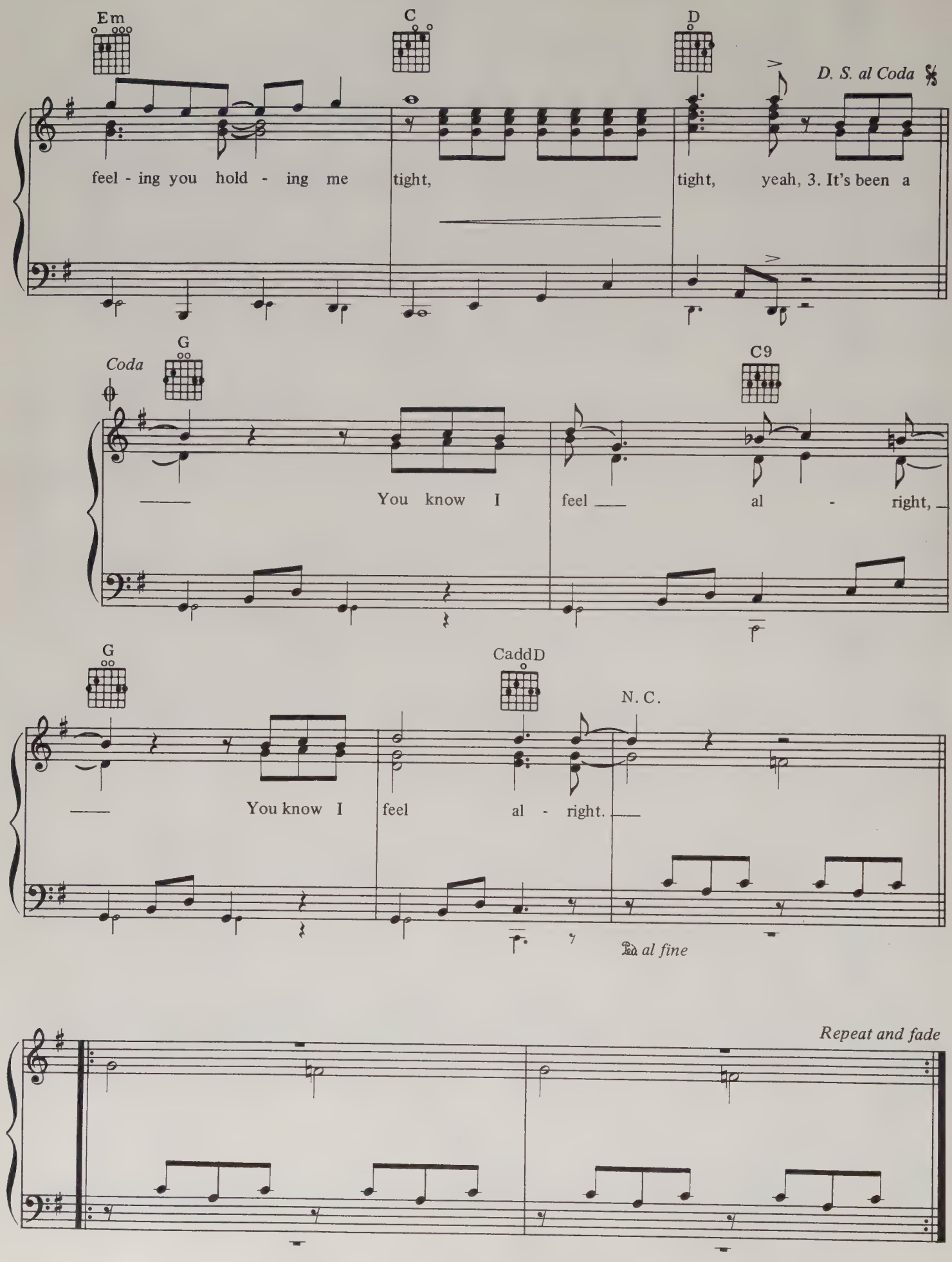
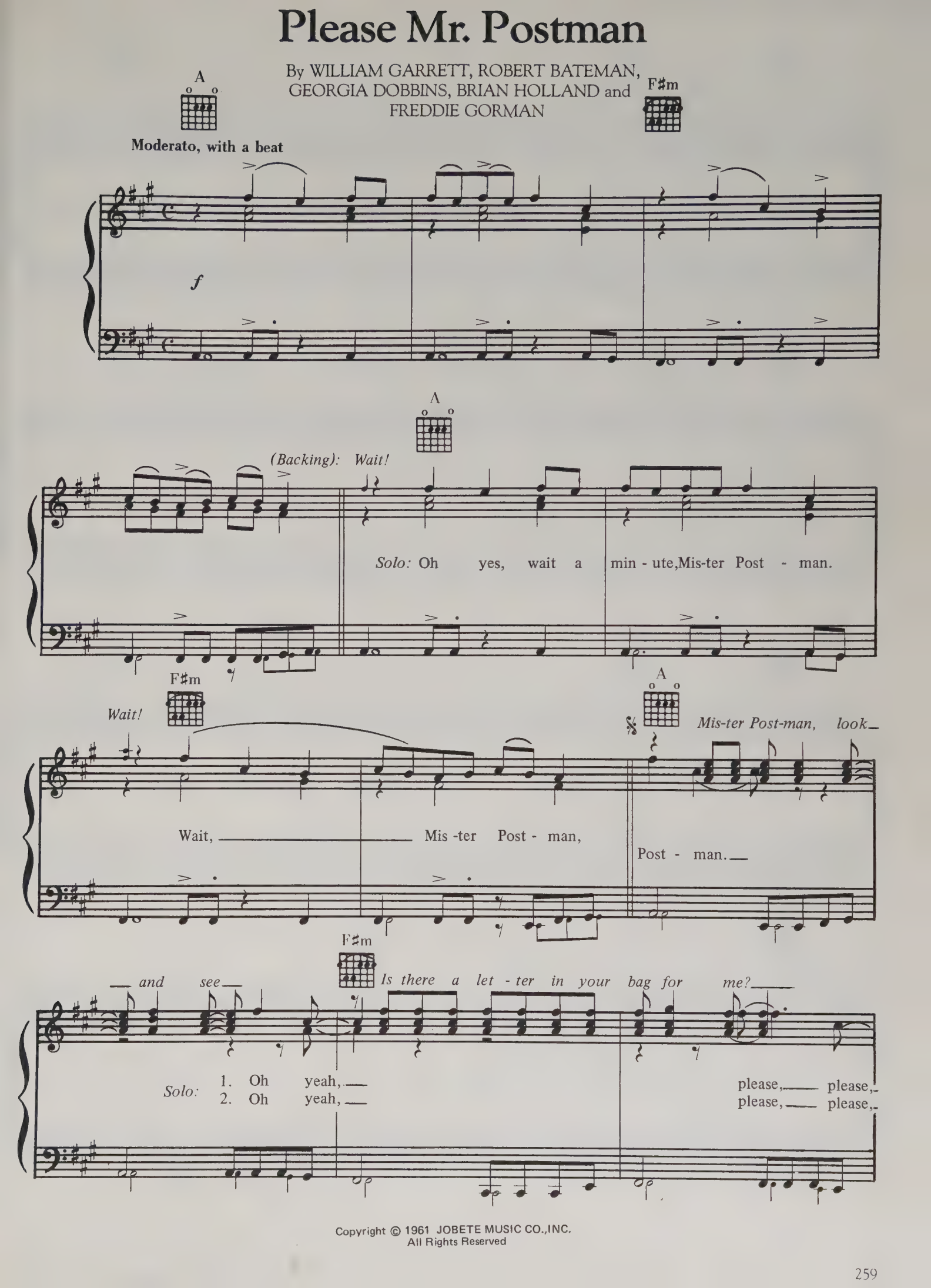

C
D
get home to you I find the thing that you do will make me
love to come home 'Cause when I get you a - lone you know I'll
G
C9
1. G
To Coda
feel al - right.
be O. K.
2. You know I
2. G
Bm
Em
When I'm home
ev - 'ry - thing seems to be al -
Bm
G
right,
When I'm home


Em
C
D
D. S. al Coda
feel - ing you hold - ing me tight, tight, yeah, 3. It's been a
Coda
G
C9
You know I feel al - right,
G
CaddD
N. C.
You know I feel al - right.
D. al fine
Repeat and fade

Please Mr. Postman

By WILLIAM GARRETT, ROBERT BATEMAN,
GEORGIA DOBBINS, BRIAN HOLLAND and
FREDDIE GORMAN



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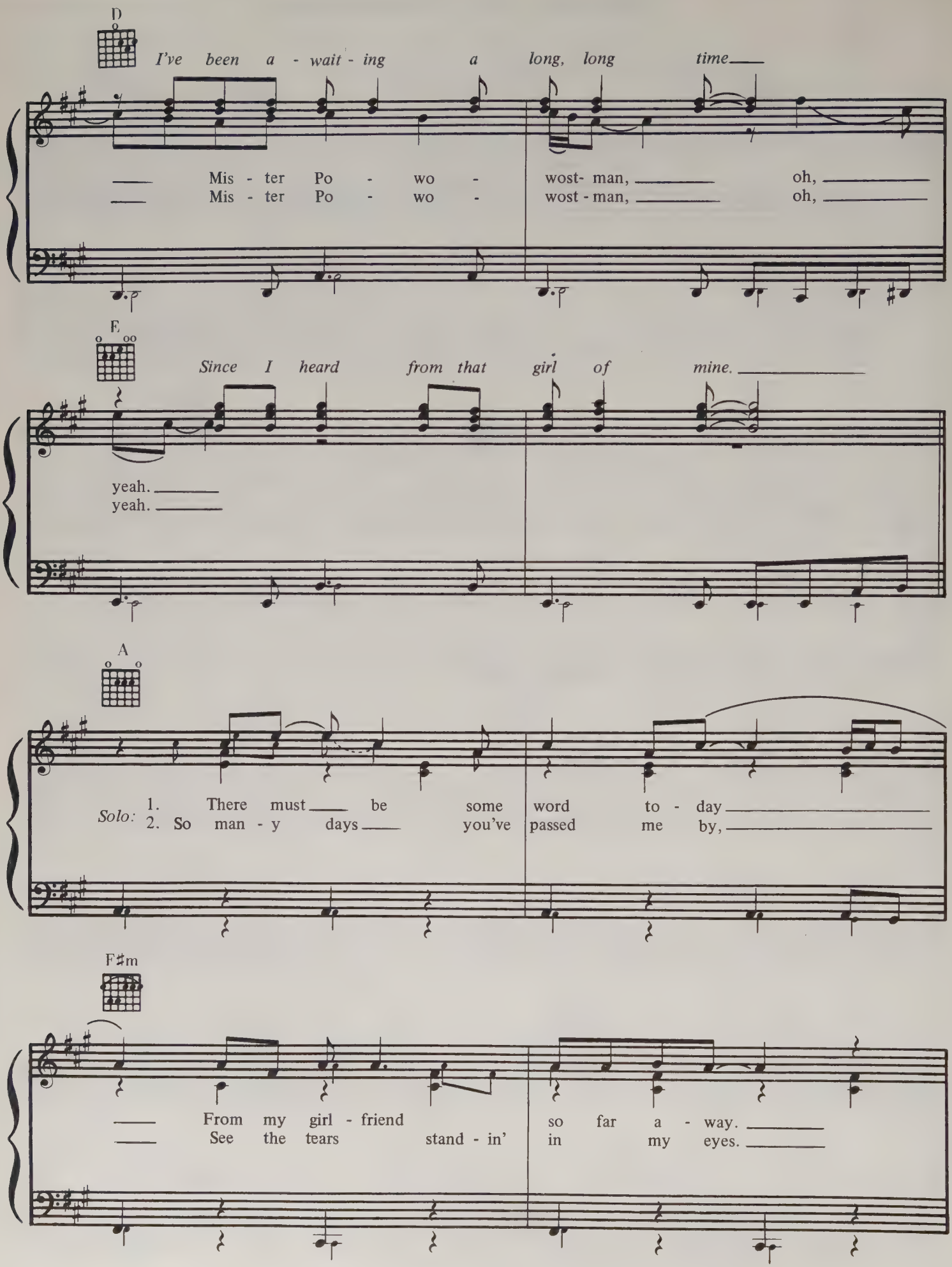
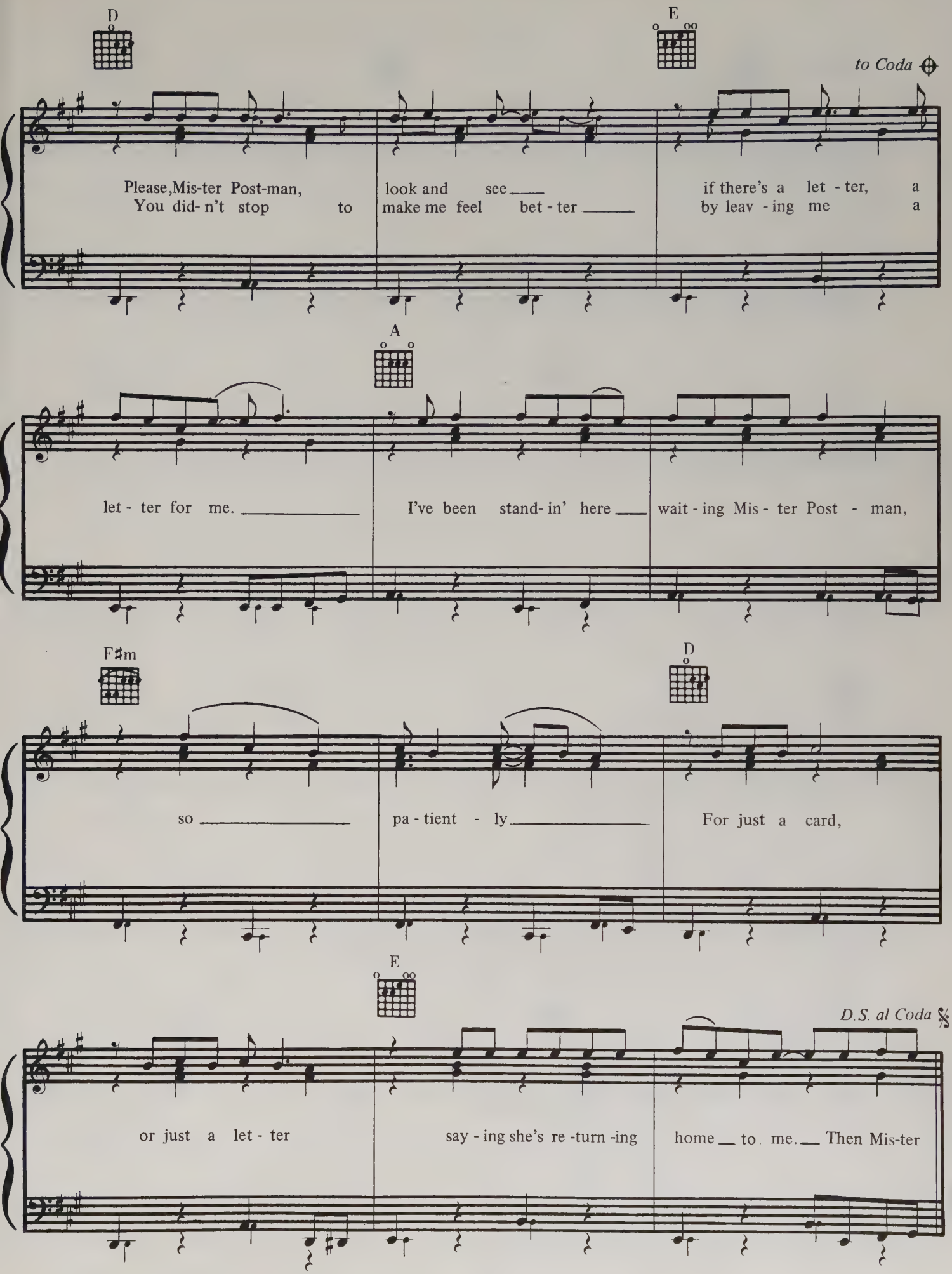
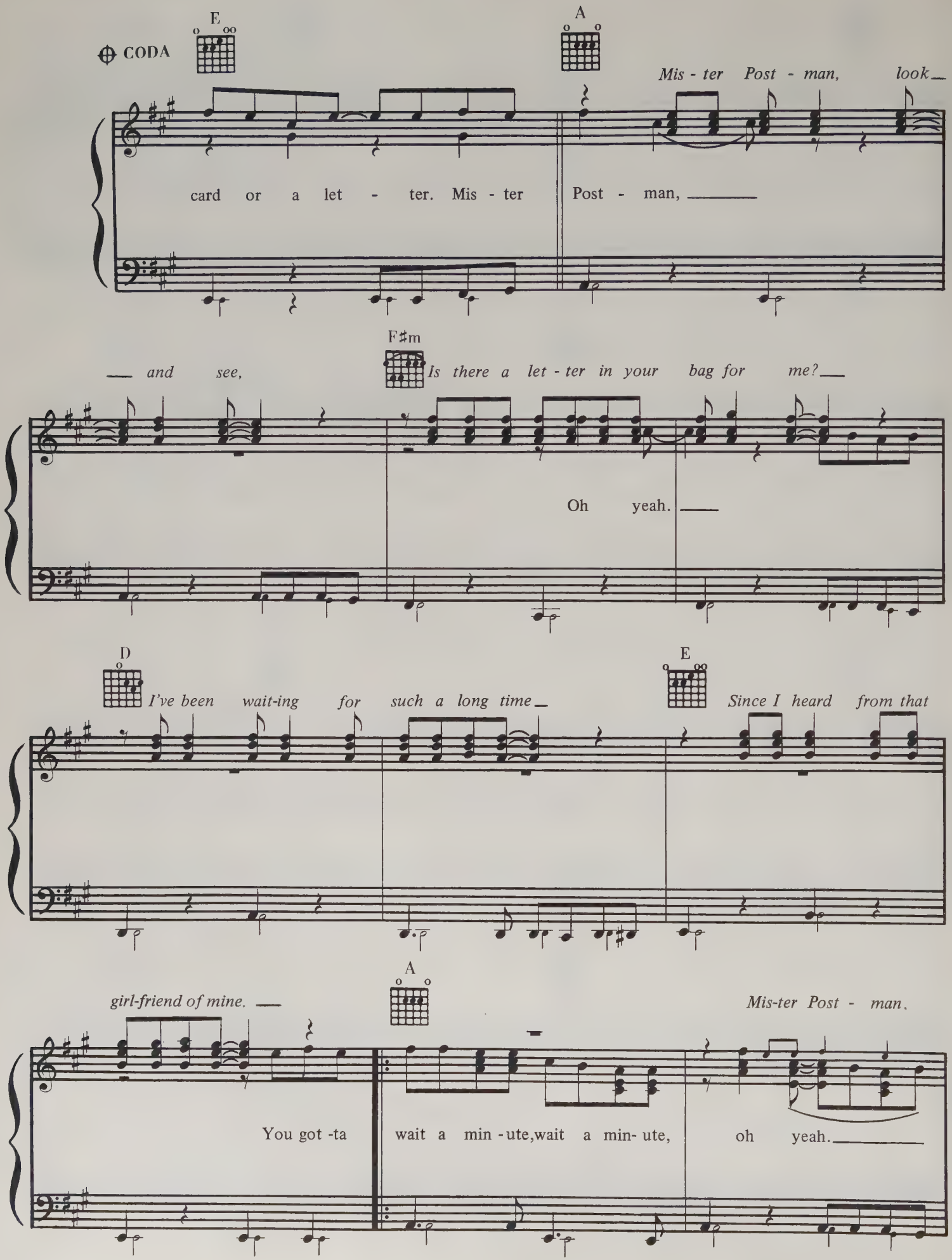
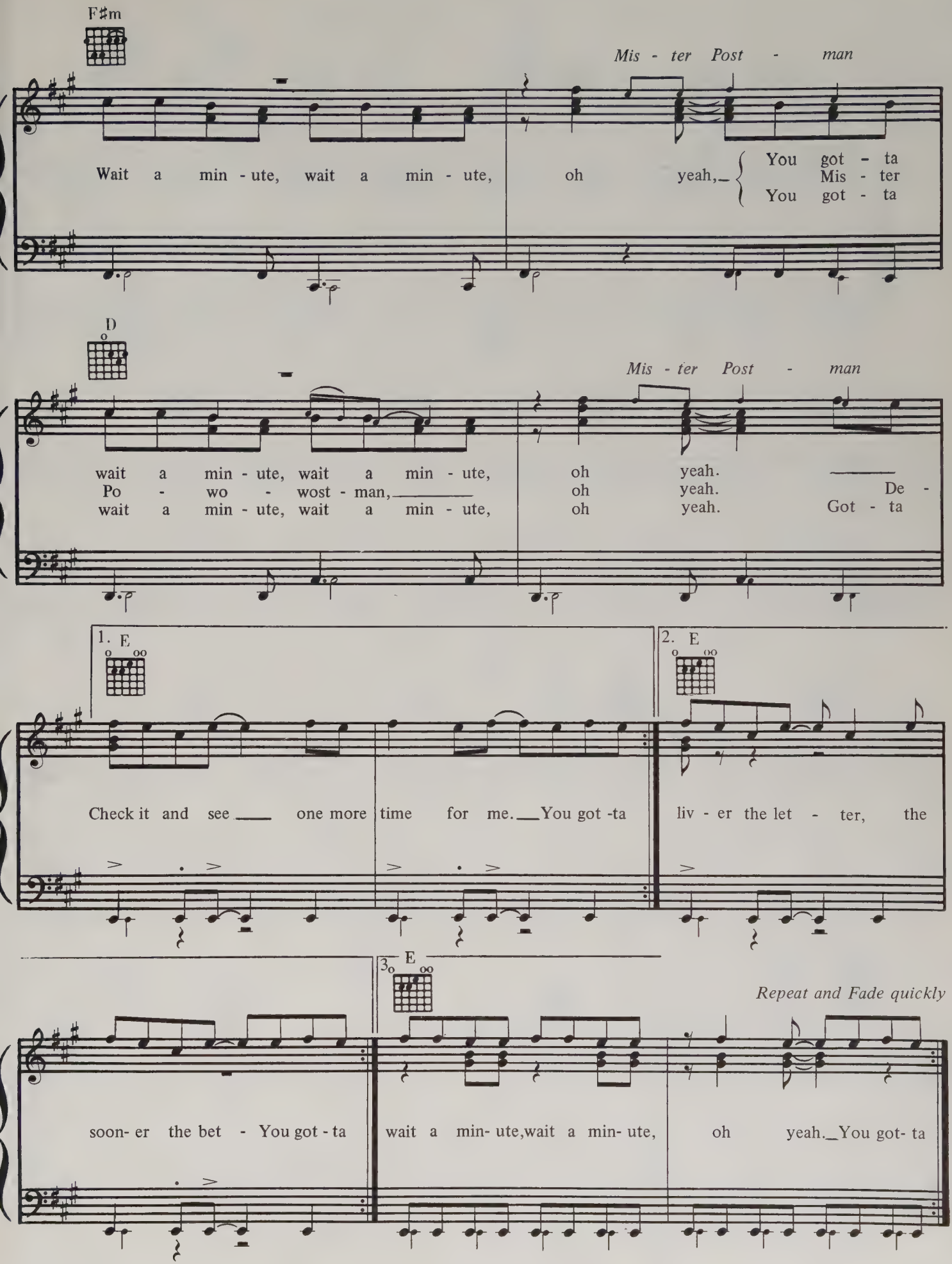

D
I've been a - wait - ing a long, long time
Mis - ter Po - wo - wost- man, oh,
Mis - ter Po - wo - wost - man, oh,
E
Since I heard from that girl of mine.
yeah.
yeah.
A
Solo: 1. There must be some word to - day
2. So man - y days you've passed me by,
F♯m
From my girl - friend so far a - way.
See the tears stand - in' in my eyes.

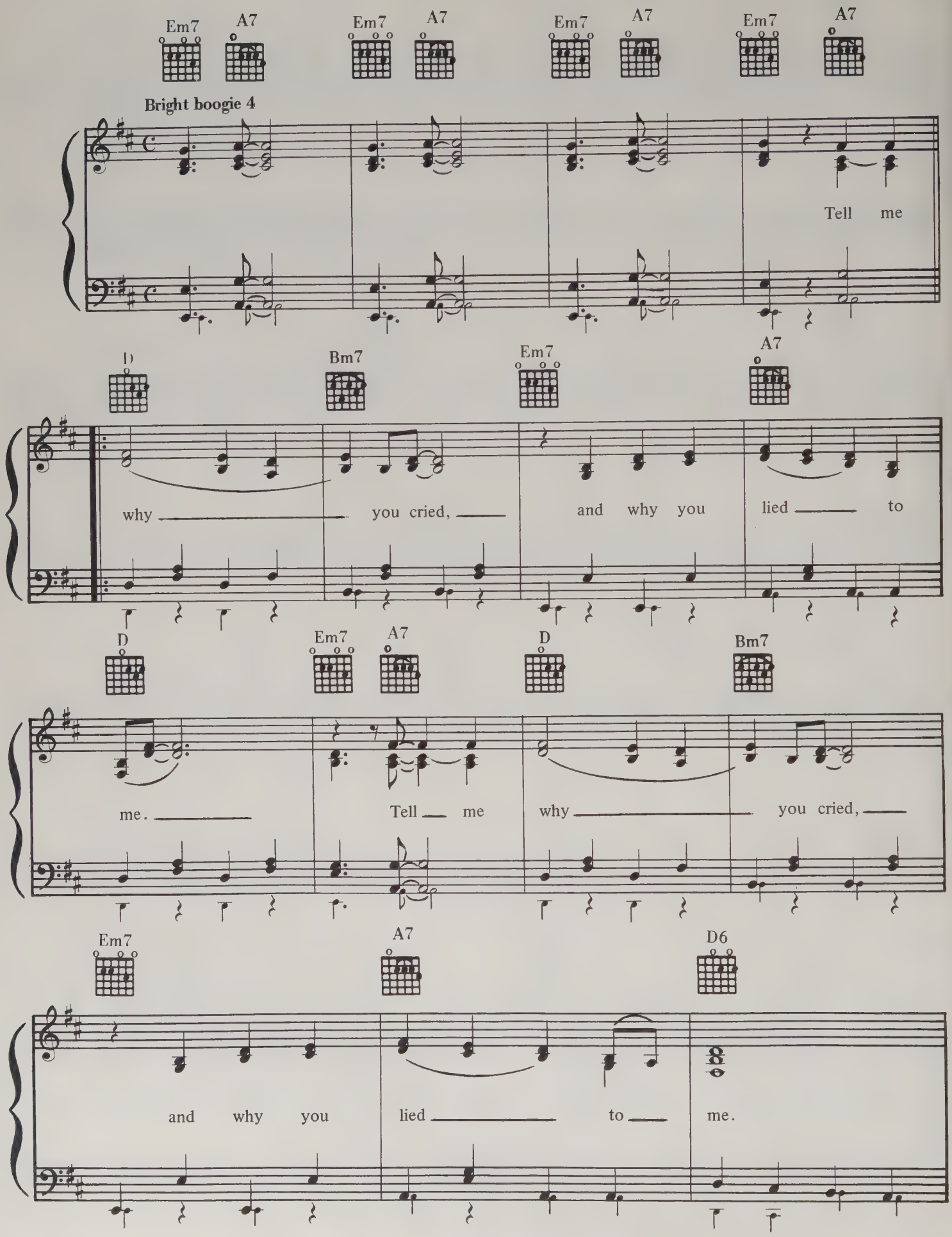

D
E
to Coda
Please, Mis-ter Post-man, look and see ___ if there's a let - ter, a
You did- n't stop to make me feel bet - ter ___ by leav - ing me a
A
let - ter for me. ___ I've been stand- in' here ___ wait - ing Mis - ter Post - man,
F♯m
D
so ___ pa - tient - ly ___ For just a card,
E
D.S. al Coda
or just a let - ter say - ing she's re -turn -ing home ___ to me. ___ Then Mis-ter


CODA
E
A
Mis - ter Post - man, look
card or a let - ter. Mis - ter Post - man,
F♯m
and see, Is there a let - ter in your bag for me?
Oh yeah.
D
I've been wait-ing for such a long time
E
Since I heard from that
girl-friend of mine.
A
Mis-ter Post - man.
You got -ta wait a min -ute,wait a min- ute, oh yeah.


F♯m
Mis - ter Post - man
Wait a min - ute, wait a min - ute, oh yeah,
You got - ta
Mis - ter
You got - ta
D
Mis - ter Post - man
wait a min - ute, wait a min - ute, oh yeah.
Po - wo - wost - man,
oh yeah. De -
wait a min - ute, wait a min - ute, oh yeah. Got - ta
1. E
2. E
Check it and see one more time for me. You got -ta
liv - er the let - ter, the
3. E
Repeat and Fade quickly
soon- er the bet - You got - ta
wait a min- ute, wait a min- ute, oh yeah. You got- ta

Tell Me Why

By JOHN LENNON and PAUL McCARTNEY


Em7 A7 Em7 A7 Em7 A7 Em7 A7
Bright boogie 4
Tell me
D Bm7 Em7 A7
why you cried, and why you lied to
D Em7 A7 D Bm7
me. Tell me why you cried,
Em7 A7 D6
and why you lied to me.

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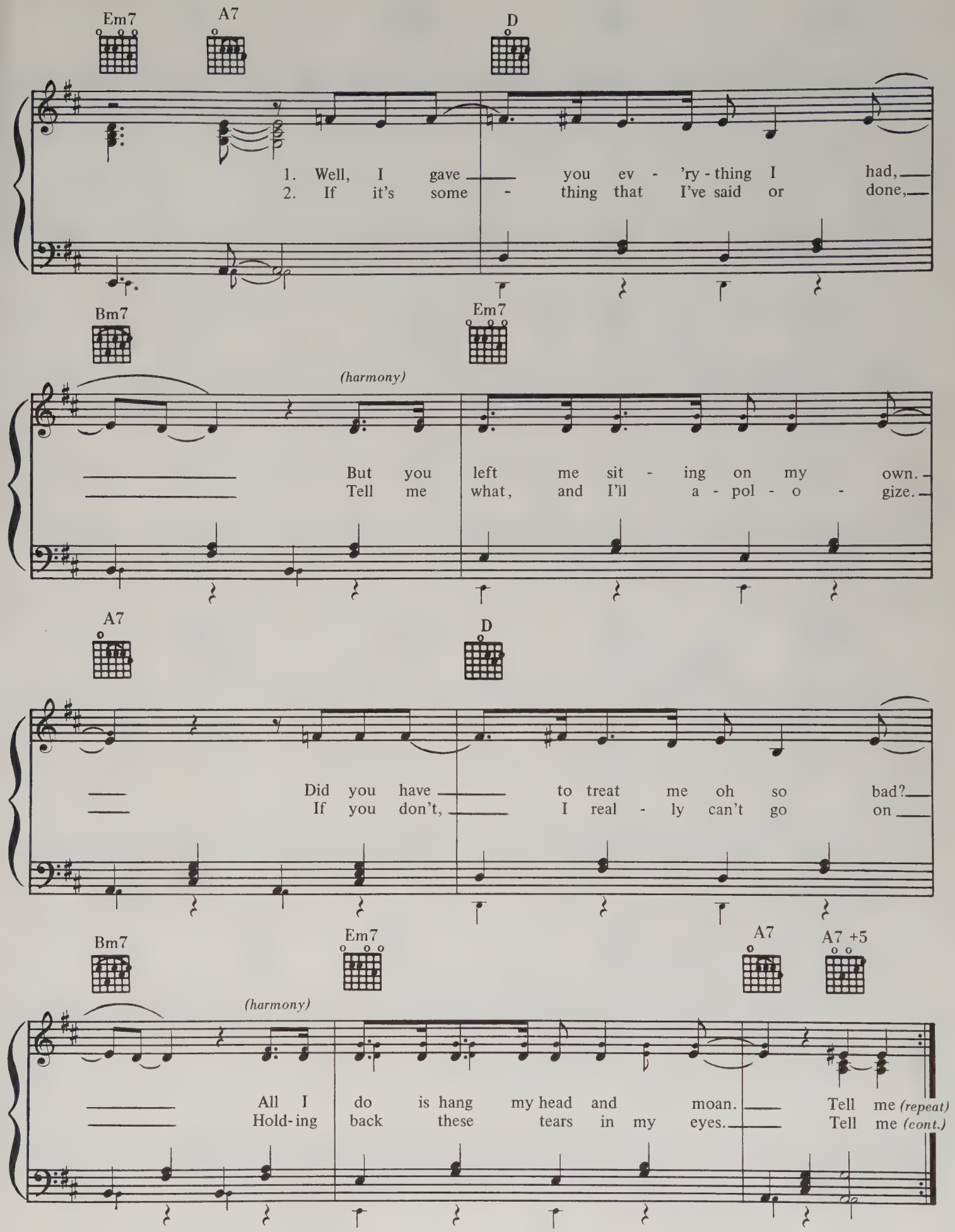
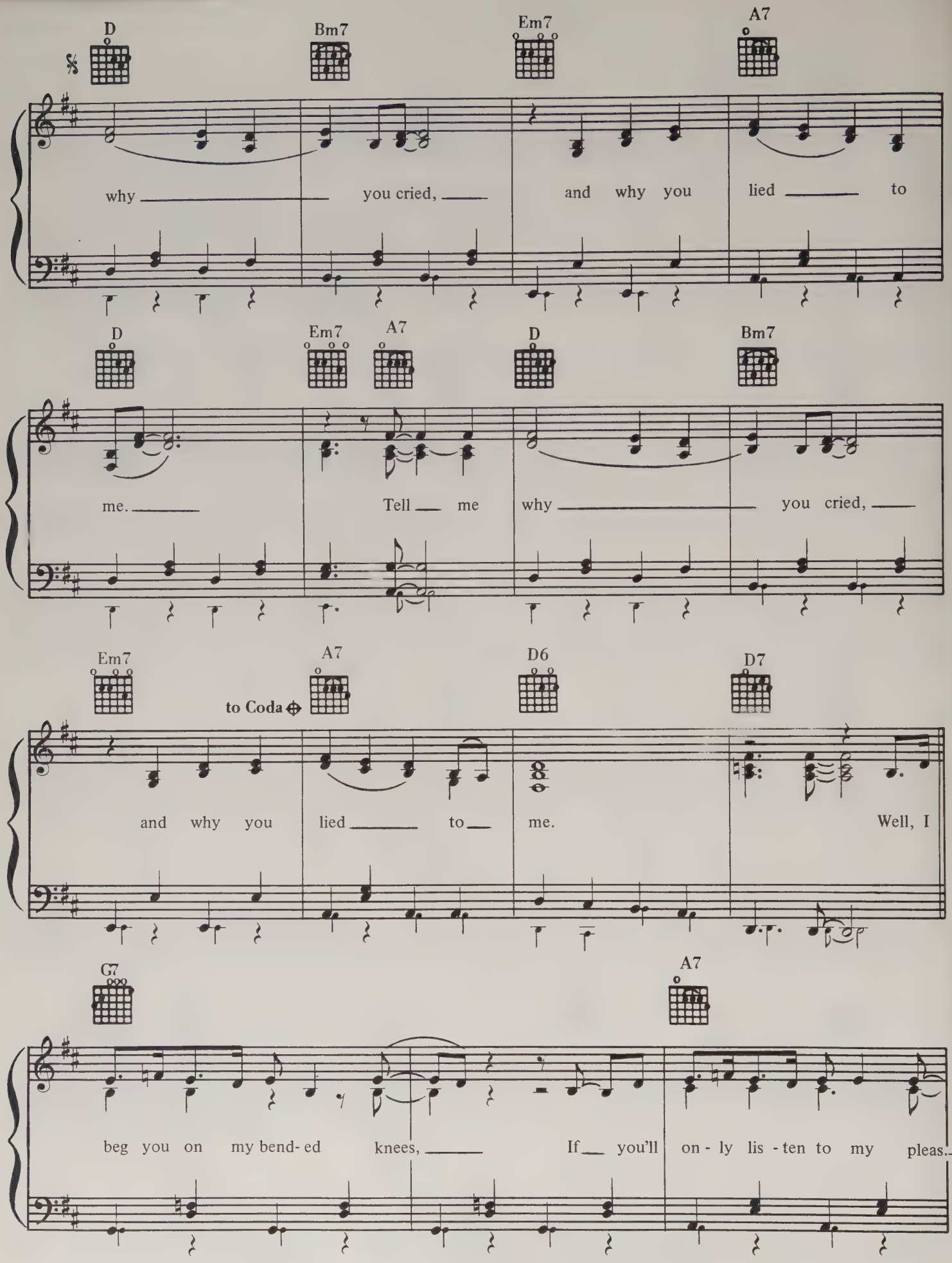
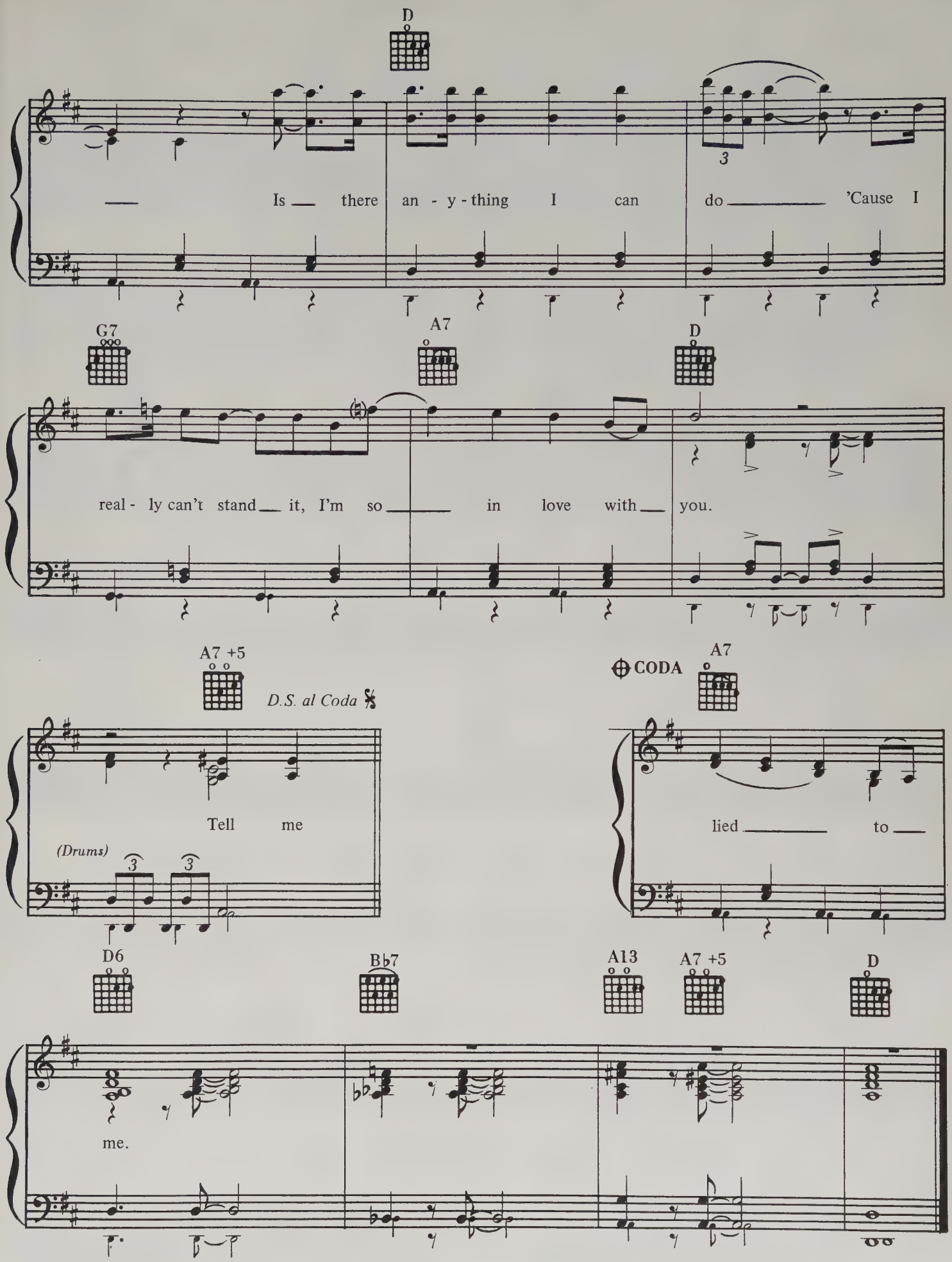
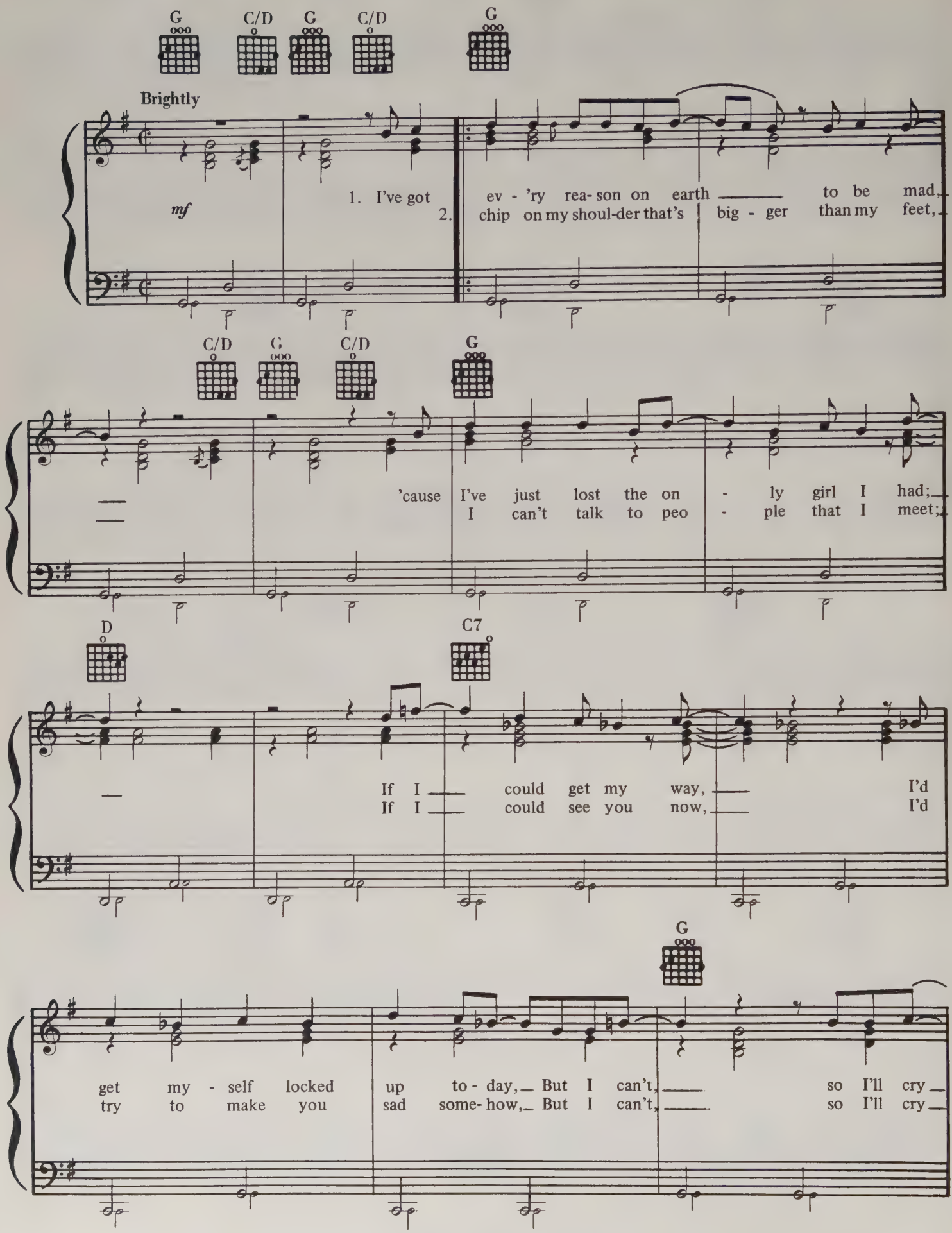

Em7
A7
D
1. Well, I gave you ev - 'ry - thing I had,
2. If it's some - thing that I've said or done,
Bm7
Em7
(harmony)
But you left me sit - ing on my own.
Tell me what, and I'll a - pol - o - gize.
A7
D
Did you have to treat me oh so bad?
If you don't, I real - ly can't go on
Bm7
Em7
A7
A7 +5
(harmony)
All I do is hang my head and moan.
Hold-ing back these tears in my eyes.
Tell me (repeat)
Tell me (cont.)


D
Bm7
Em7
A7
why you cried, and why you lied to
D
Em7
A7
D
Bm7
me. Tell me why you cried,
Em7
A7
to Coda
D6
D7
and why you lied to me. Well, I
G7
A7
beg you on my bend- ed knees, If you'll on - ly lis - ten to my pleas-


D
Is there an - y - thing I can do 'Cause I
G7
A7
D
real - ly can't stand it, I'm so in love with you.
A7 +5
D.S. al Coda
Tell me
(Drums)
CODA
A7
lied to
D6
B♭7
A13
A7 +5
D
me.

I'll Cry Instead

By JOHN LENNON and PAUL McCARTNEY


G C/D G C/D G
Brightly
mf
1. I've got ev - 'ry rea- son on earth to be mad,
2. chip on my shoul-der that's big - ger than my feet,
C/D G C/D G
'cause I've just lost the on - ly girl I had;
I can't talk to peo - ple that I meet;
D C7
If I could get my way, I'd
If I could see you now, I'd
G
get my - self locked up to - day, But I can't, so I'll cry
try to make you sad some- how, But I can't, so I'll cry

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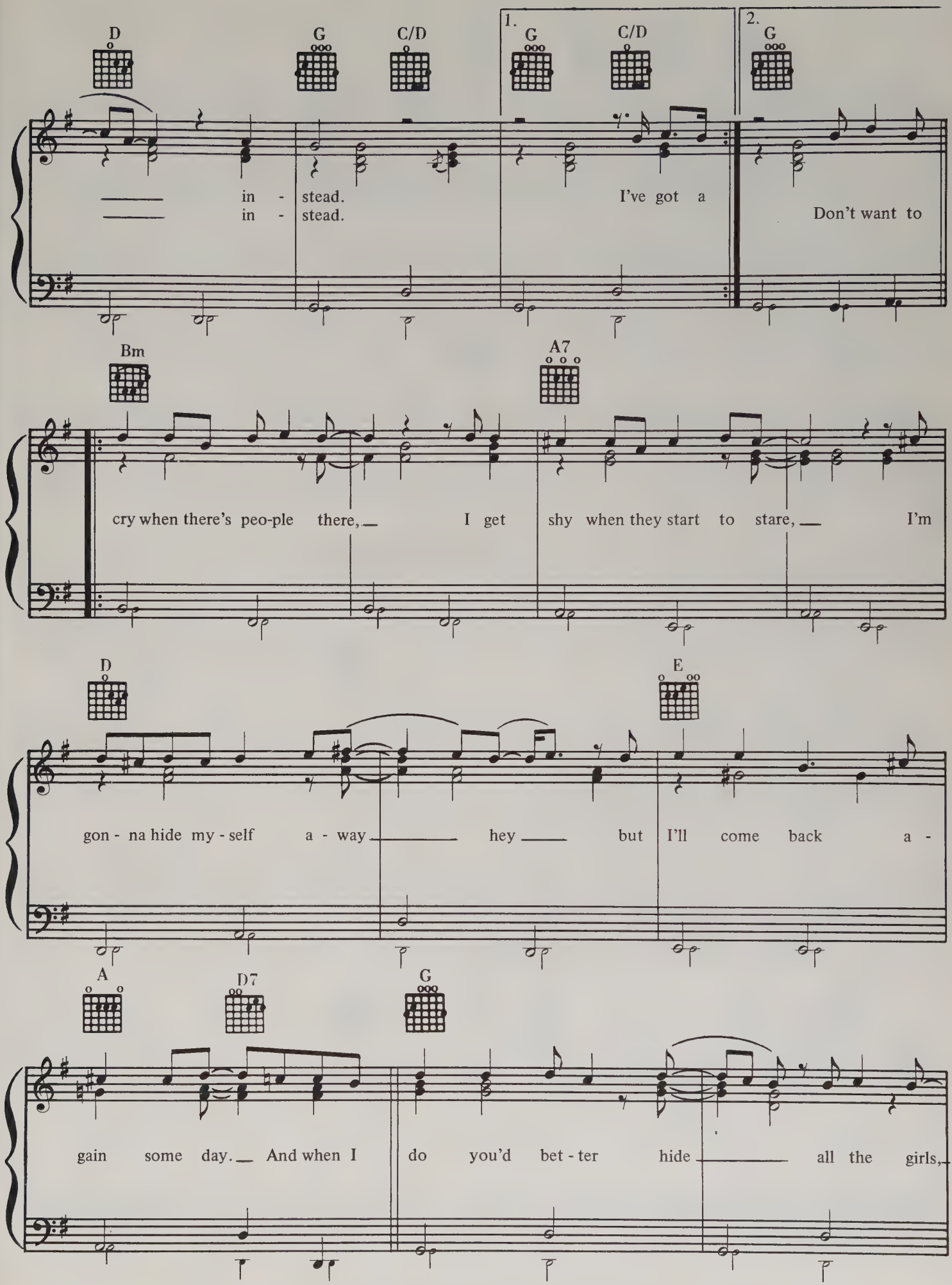
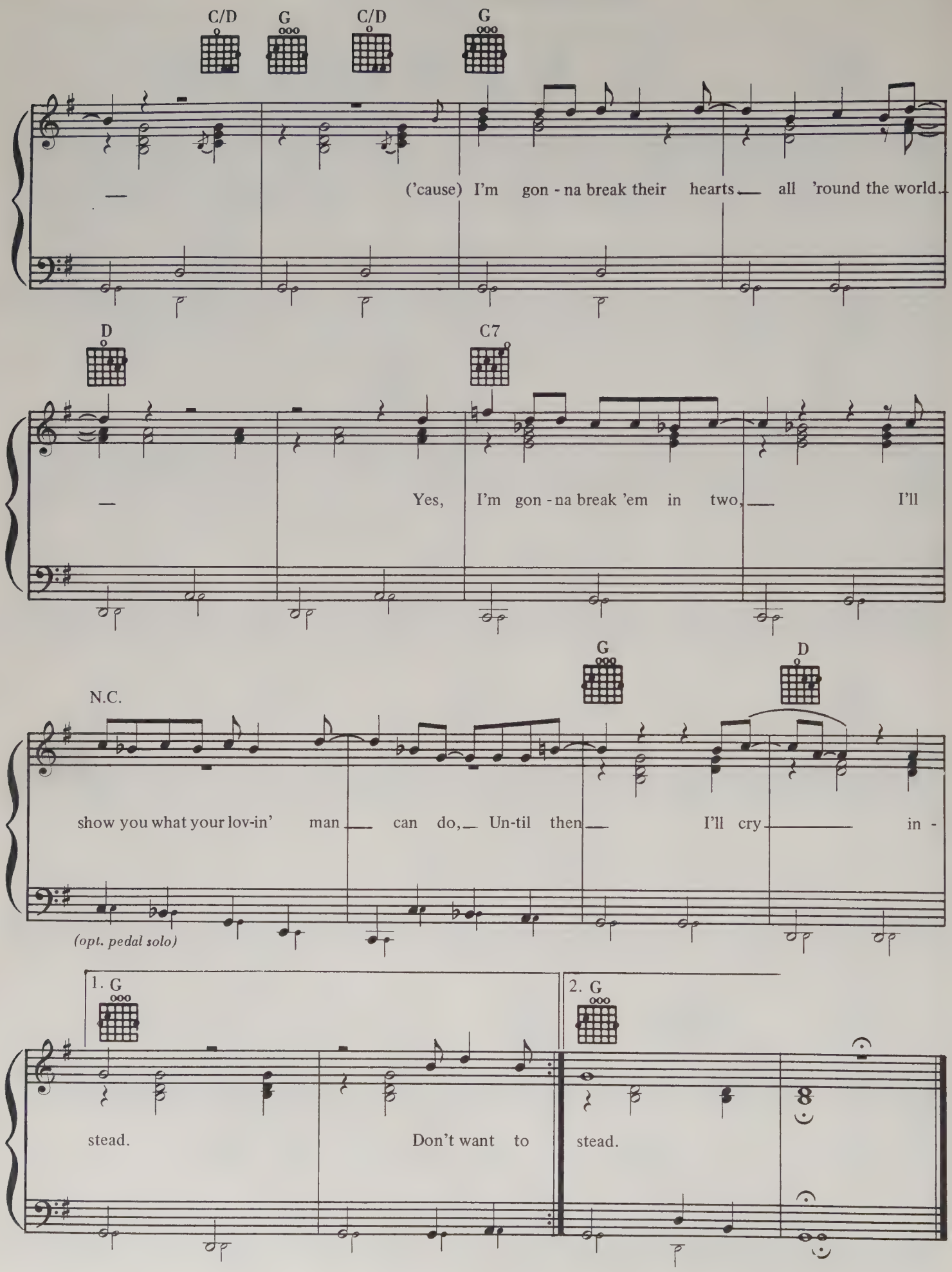
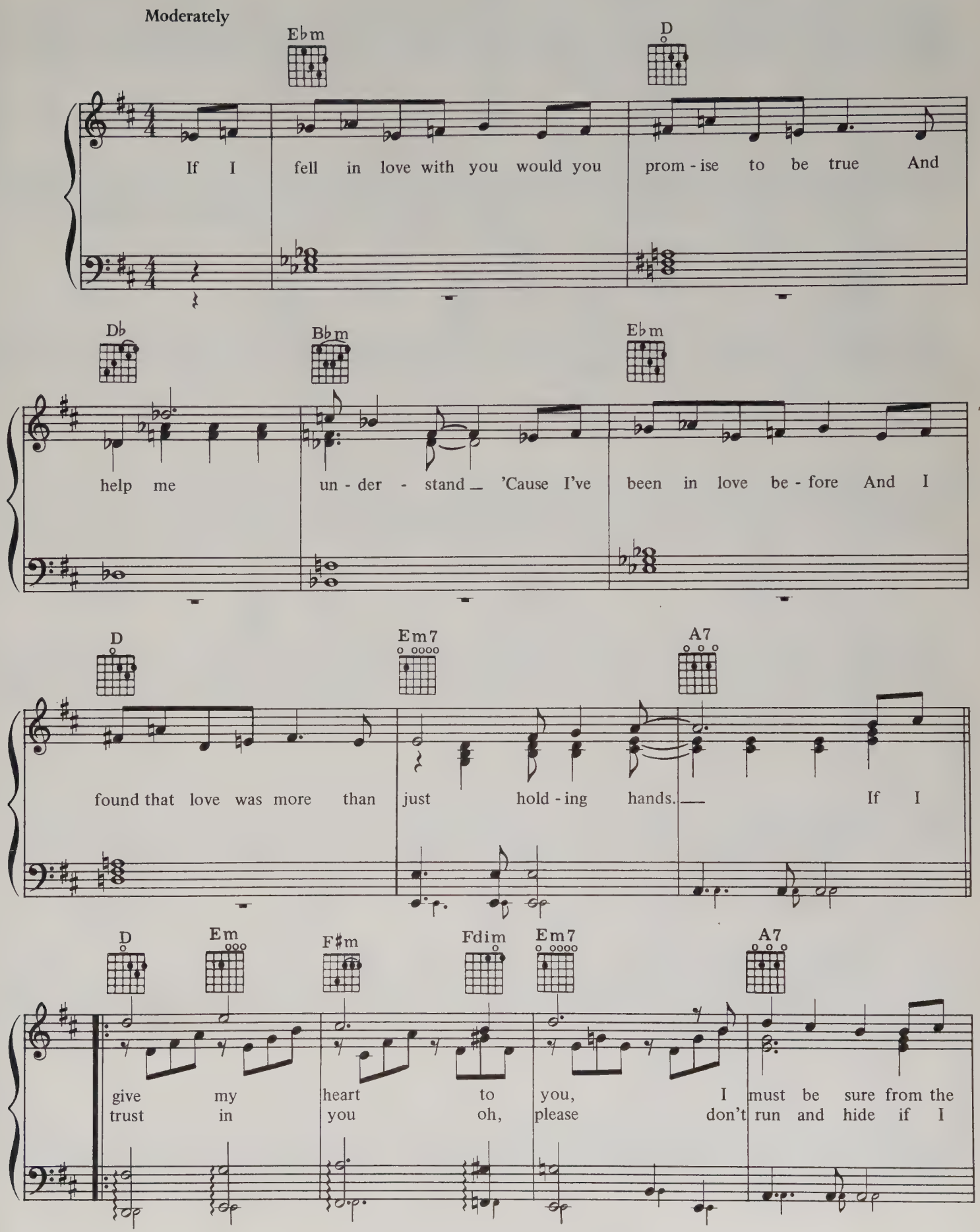

D
G
C/D
1.
G
C/D
2.
G
in - stead.
in - stead.
I've got a
Don't want to
Bm
A7
cry when there's peo-ple there,
I get
shy when they start to stare,
I'm
D
E
gon - na hide my - self
a - way
hey
but
I'll
come
back
a -
A
D7
G
gain
some
day.
And when I
do
you'd bet - ter
hide
all the
girls,


C/D
G
C/D
G
('cause) I'm gon - na break their hearts all 'round the world.
D
C7
Yes, I'm gon - na break 'em in two, I'll
G
D
N.C.
show you what your lov-in' man can do, Un-til then I'll cry in -
(opt. pedal solo)
1. G
2. G
stead.
Don't want to
stead.

If I Fell

By JOHN LENNON and PAUL McCARTNEY


Moderately
Eb m
D
If I fell in love with you would you prom - ise to be true And
Db
Bb m
Eb m
help me un - der - stand 'Cause I've been in love be - fore And I
D
Em7
A7
found that love was more than just hold - ing hands. If I
D
Em
F#m
Fdim
Em7
A7
give my heart to you, I must be sure from the
trust in you oh, please don't run and hide if I

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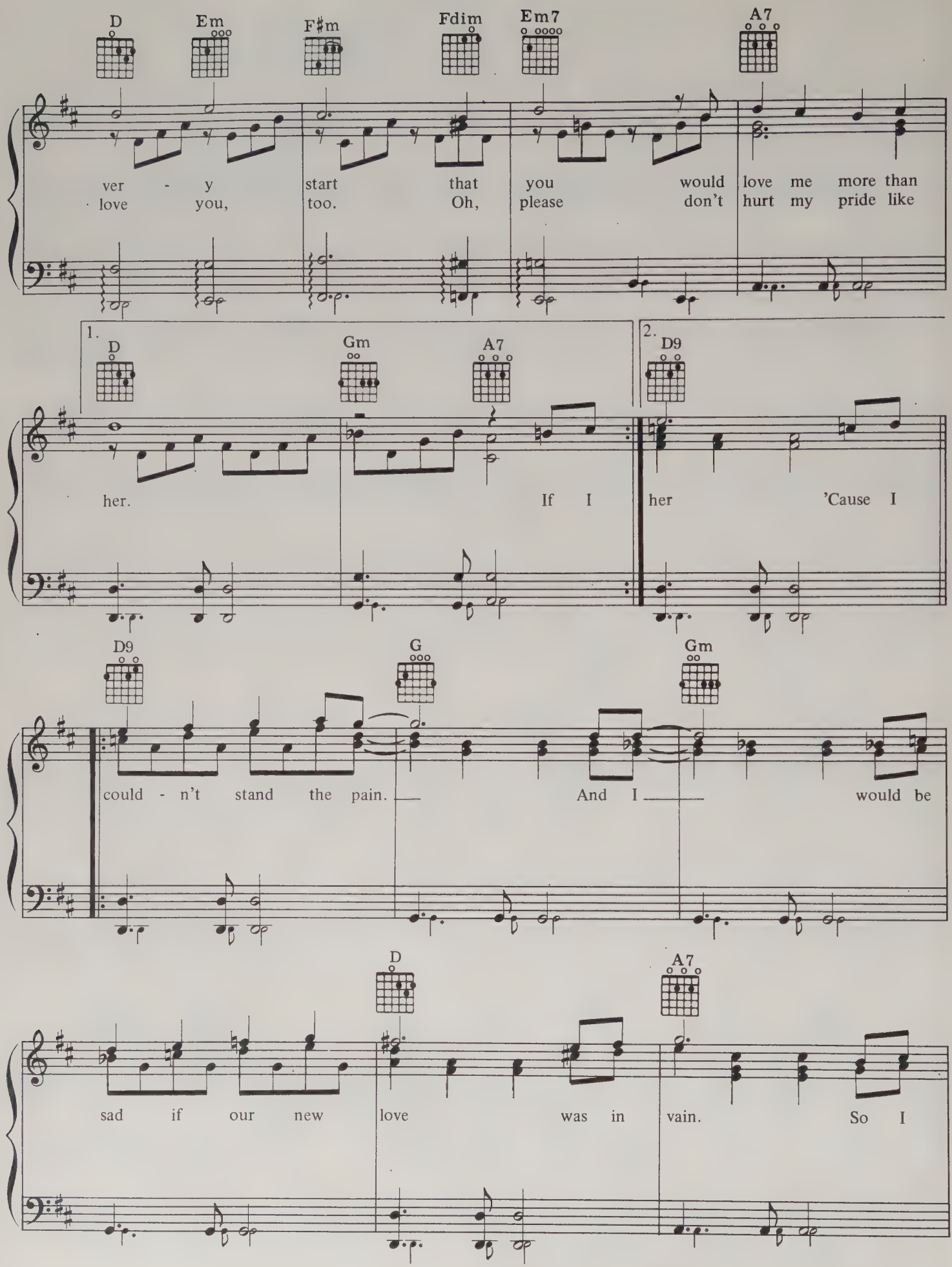
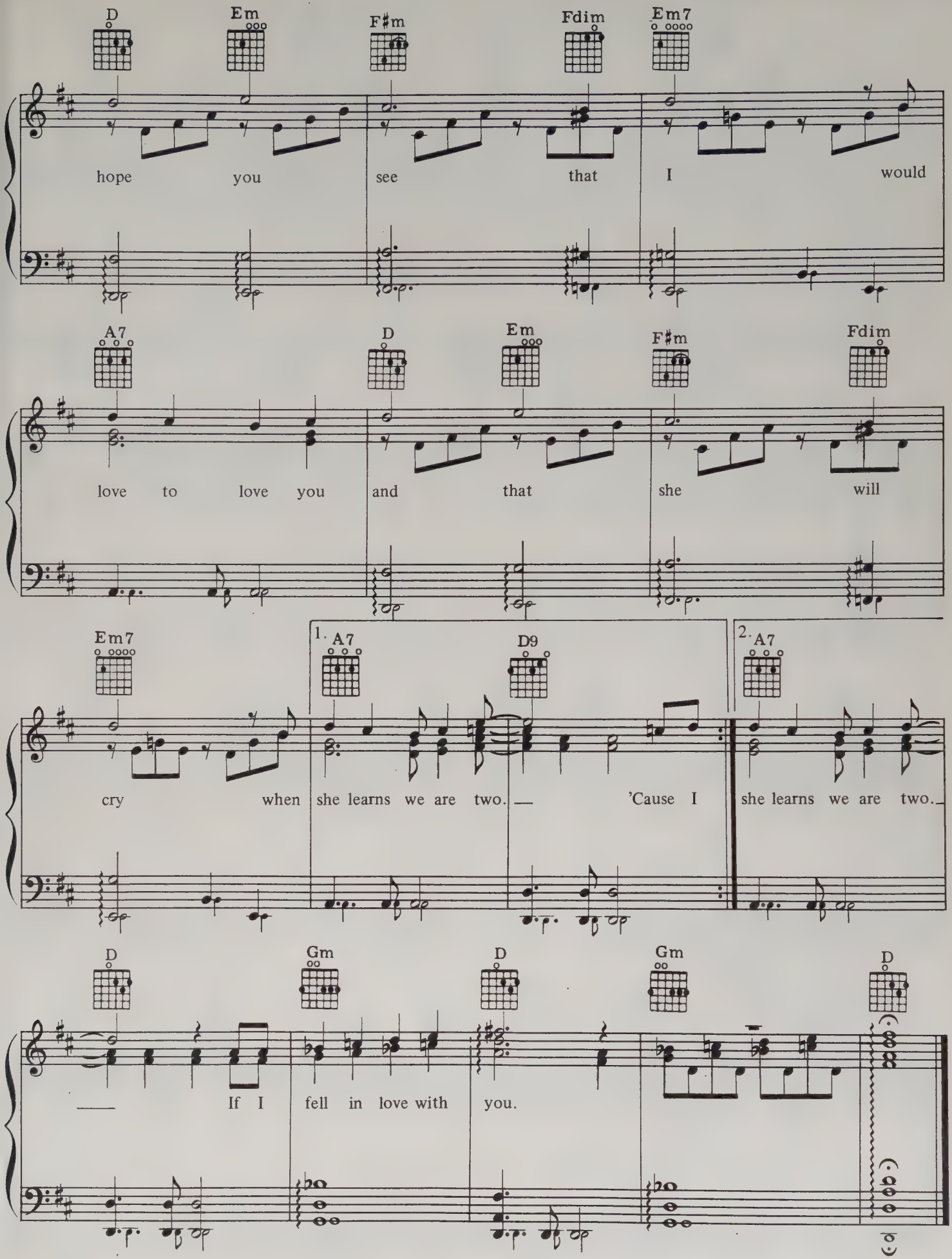
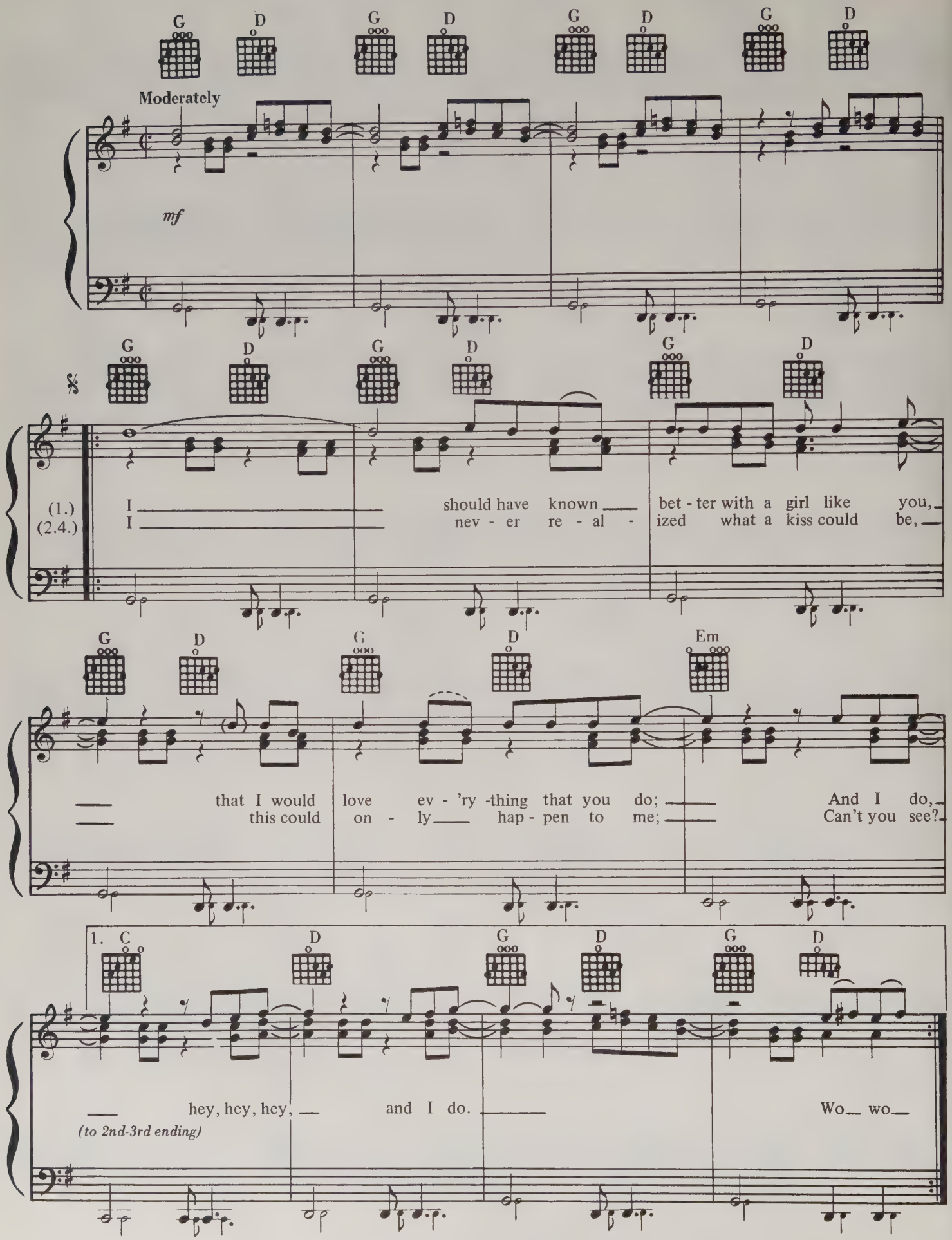

D
Em
F♯m
Fdim
Em7
A7
ver - y start that you would love me more than
love you, too. Oh, please don't hurt my pride like
1.
D
Gm
A7
her. If I
2.
D9
her 'Cause I
D9
G
Gm
could - n't stand the pain. And I would be
D
A7
sad if our new love was in vain. So I


D
Em
F♯m
Fdim
Em7
hope you see that I would
A7
D
Em
F♯m
Fdim
love to love you and that she will
Em7
1. A7
D9
2. A7
cry when she learns we are two. 'Cause I she learns we are two.
D
Gm
D
Gm
D
If I fell in love with you.

I Should Have Known Better

By JOHN LENNON and PAUL McCARTNEY


G D G D G D G D
Moderately
mf
G D G D G D
(1.) I should have known bet - ter with a girl like you,
(2.4.) I nev - er re - al - ized what a kiss could be,
G D G D Em
that I would love ev - 'ry -thing that you do; And I do,
this could on - ly hap - pen to me; Can't you see?
1. C D G D G D
hey, hey, hey, and I do. Wo wo
(to 2nd-3rd ending)

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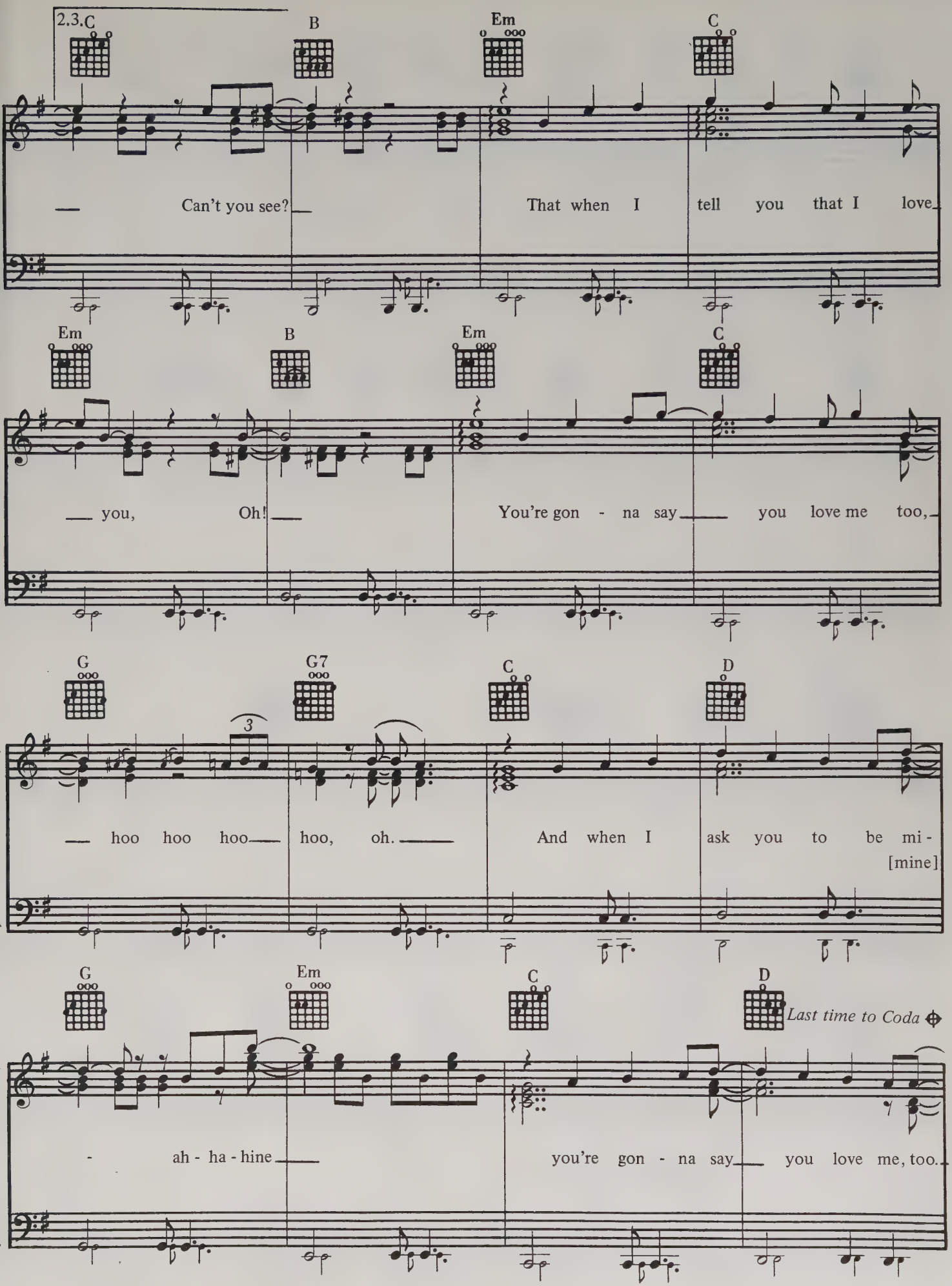
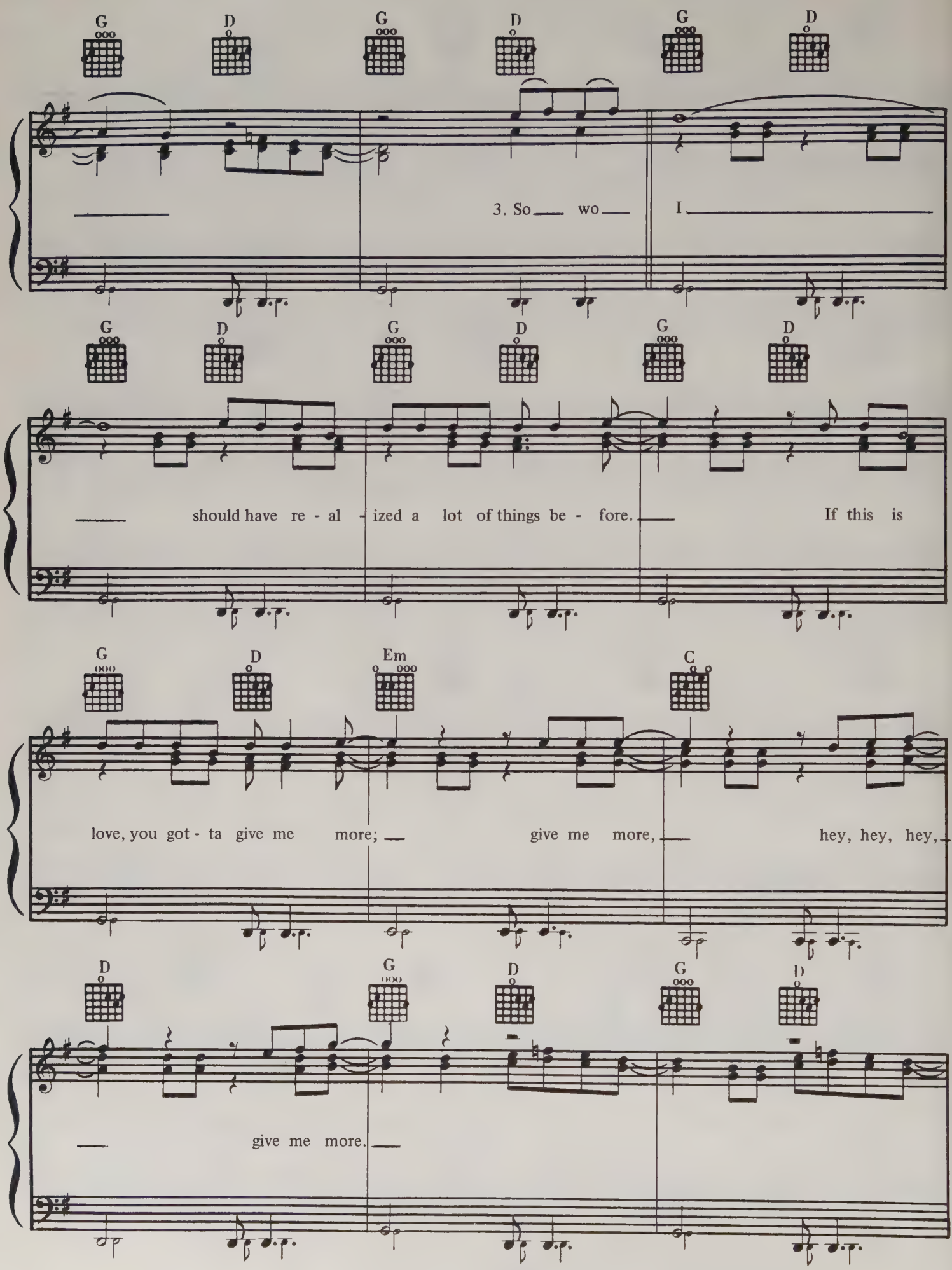
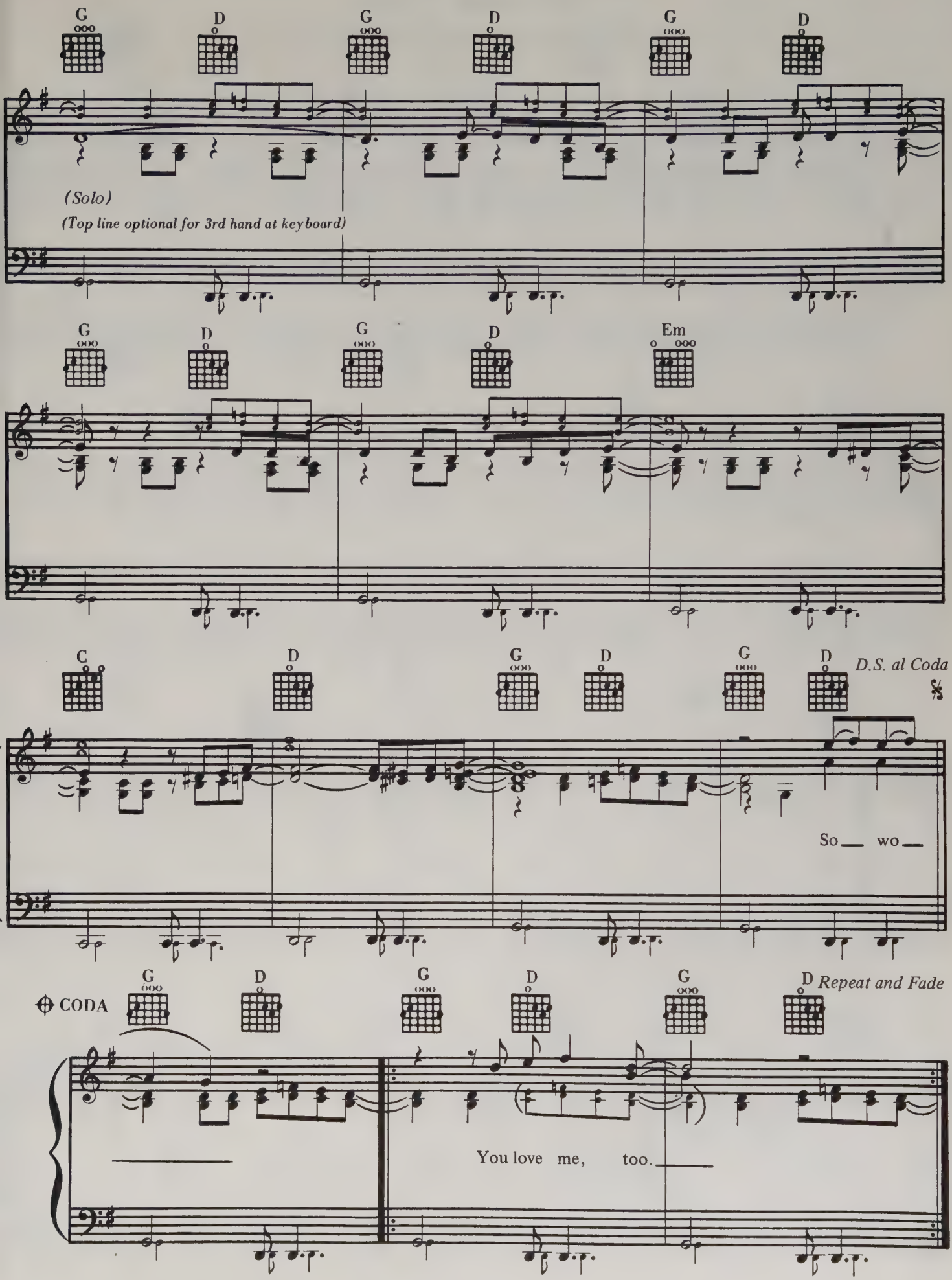
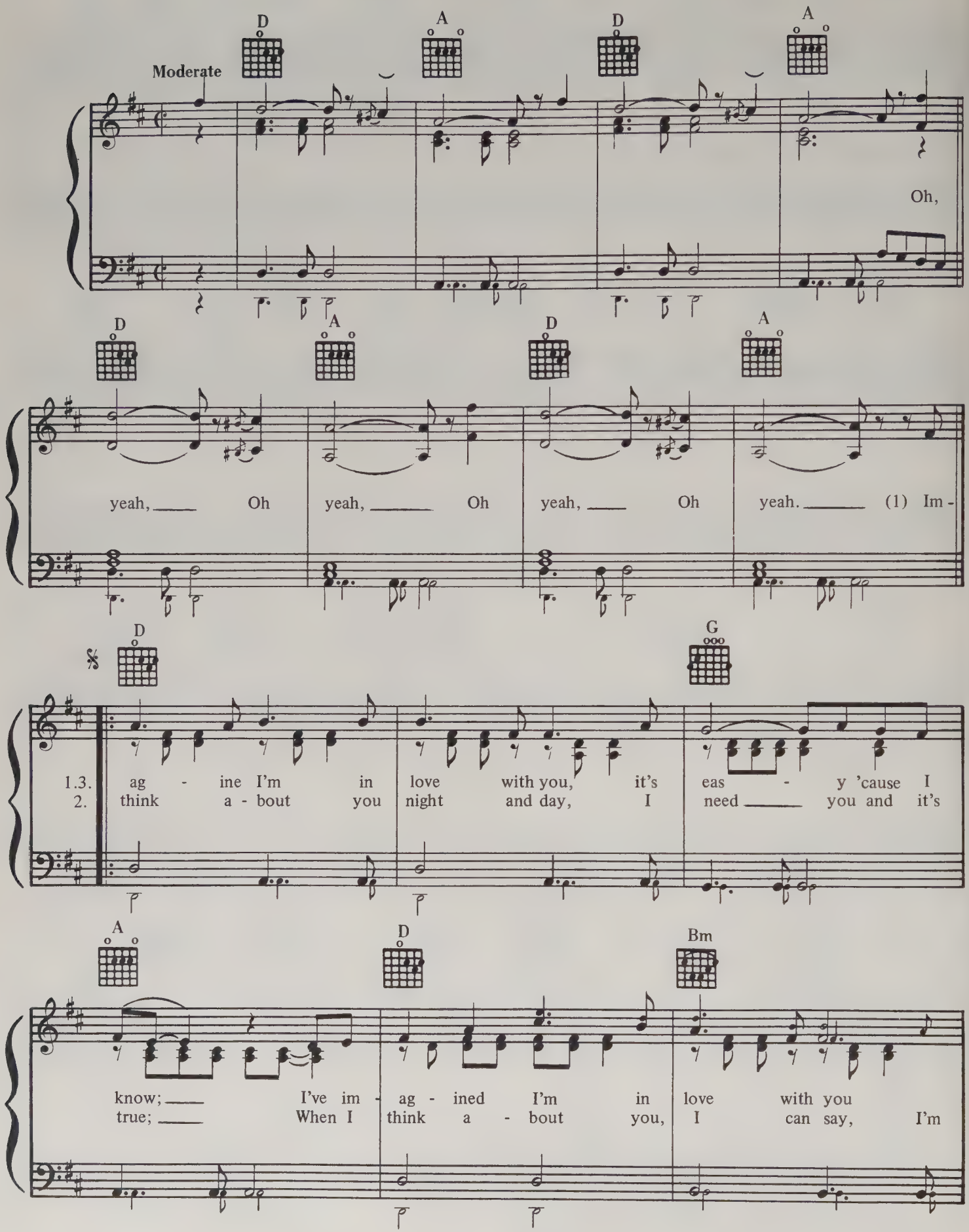

2.3.C
B
Em
C
Can't you see?
That when I tell you that I love
Em
B
Em
C
you, Oh!
You're gon - na say you love me too,
G
G7
C
D
3
hoo hoo hoo hoo, oh.
And when I ask you to be mi-
[mine]
G
Em
C
D
Last time to Coda
- ah - ha - hine
you're gon - na say you love me, too.


G D G D G D
3. So wo I
G D G D G D
should have re - al - ized a lot of things be - fore. If this is
G D Em C
love, you got - ta give me more; give me more, hey, hey, hey,
D G D G D
give me more.

G
D
G
D
G
D
(Solo)
(Top line optional for 3rd hand at keyboard)
G
D
G
D
Em
C
D
G
D
G
D
D.S. al Coda
So__ wo__
CODA
G
D
G
D
G
D
Repeat and Fade
You love me, too.

I'll Get You

By JOHN LENNON and PAUL McCARTNEY

Moderate
D
A
D
A
Oh,
yeah, Oh yeah, Oh yeah, Oh yeah. (1) Im -
G
1.3. ag - ine I'm in love with you, it's eas - y 'cause I
2. think a - bout you night and day, I need you and it's
Bm
know; I've im - ag - ined I'm in love with you
true; When I think a - bout you, I can say, I'm

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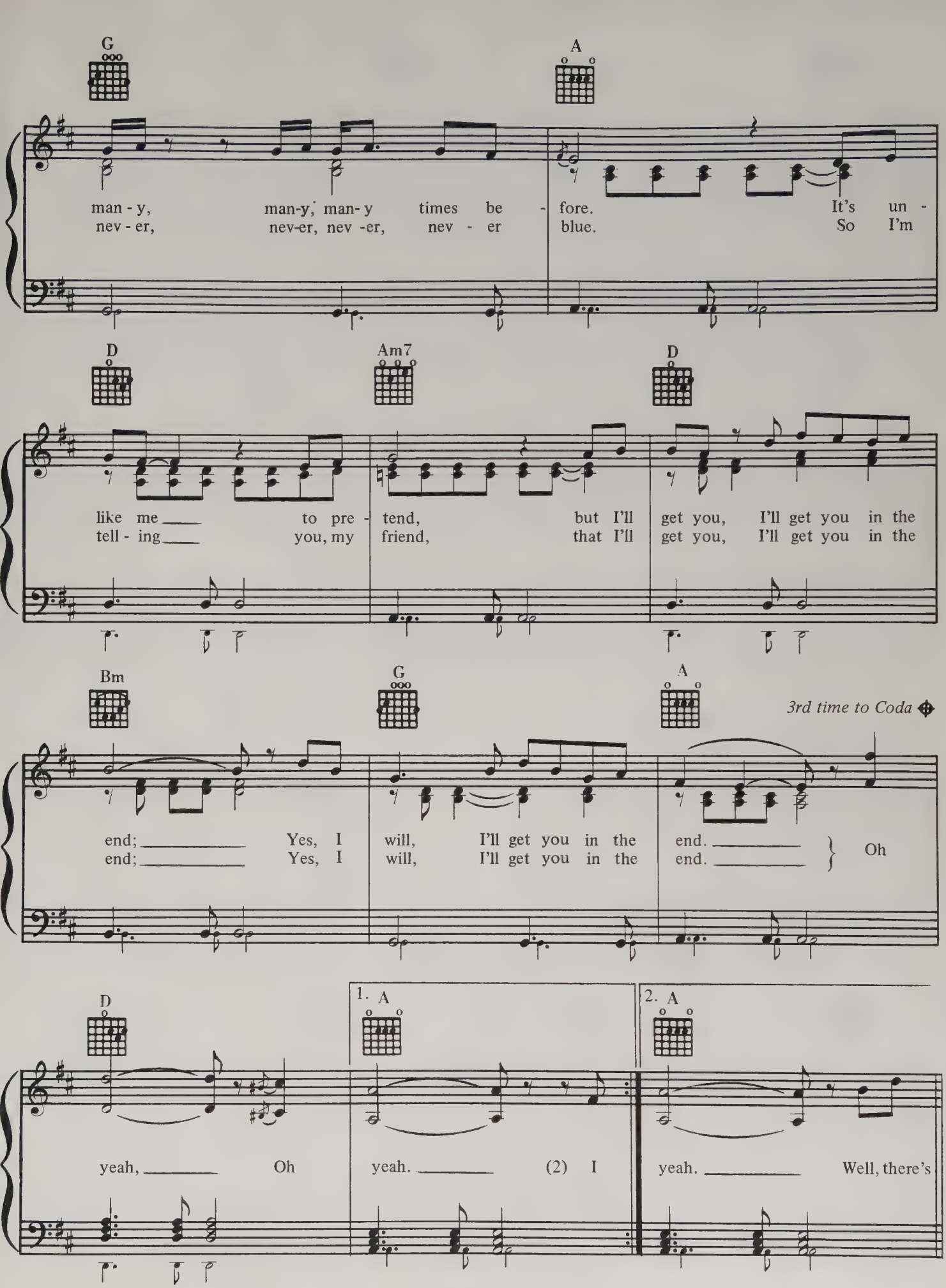
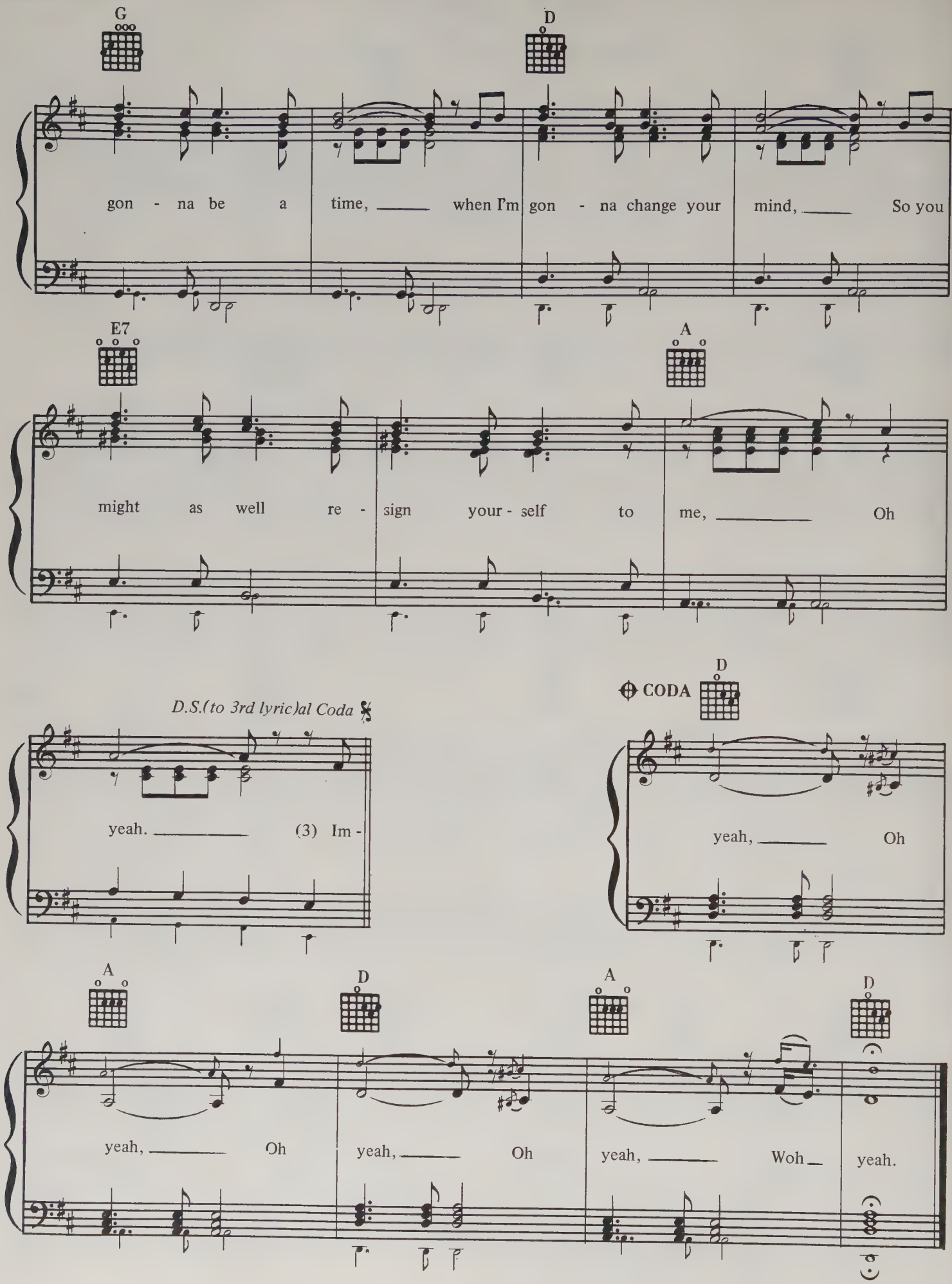
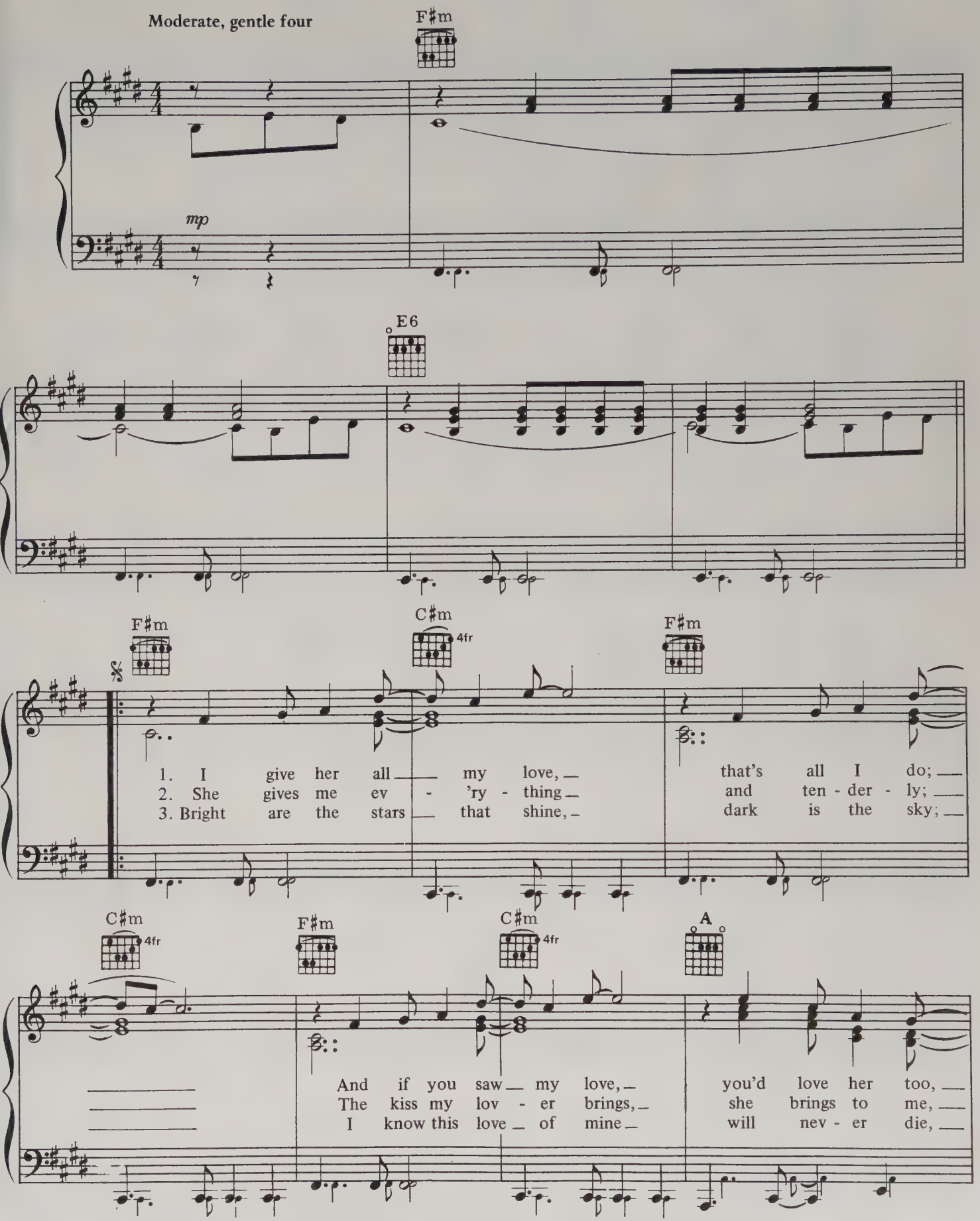

G
A
man - y, man-y, man- y times be - fore. It's un -
nev - er, nev-er, nev -er, nev - er blue. So I'm
D
Am7
D
like me to pre - tend, but I'll get you, I'll get you in the
tell - ing you, my friend, that I'll get you, I'll get you in the
Bm
G
A
3rd time to Coda
end; Yes, I will, I'll get you in the end. } Oh
end; Yes, I will, I'll get you in the end.
D
1. A
2. A
yeah, Oh yeah. (2) I yeah. Well, there's


G
D
gon - na be a time, _____ when I'm gon - na change your mind, _____ So you
E7
A
might as well re - sign your - self to me, _____ Oh
D.S.(to 3rd lyric)al Coda
yeah. _____ (3) Im -
CODA
D
yeah, _____ Oh
A
D
A
D
yeah, _____ Oh
yeah, _____ Oh
yeah, _____ Woh _
yeah.

And I Love Her

By JOHN LENNON and PAUL McCARTNEY



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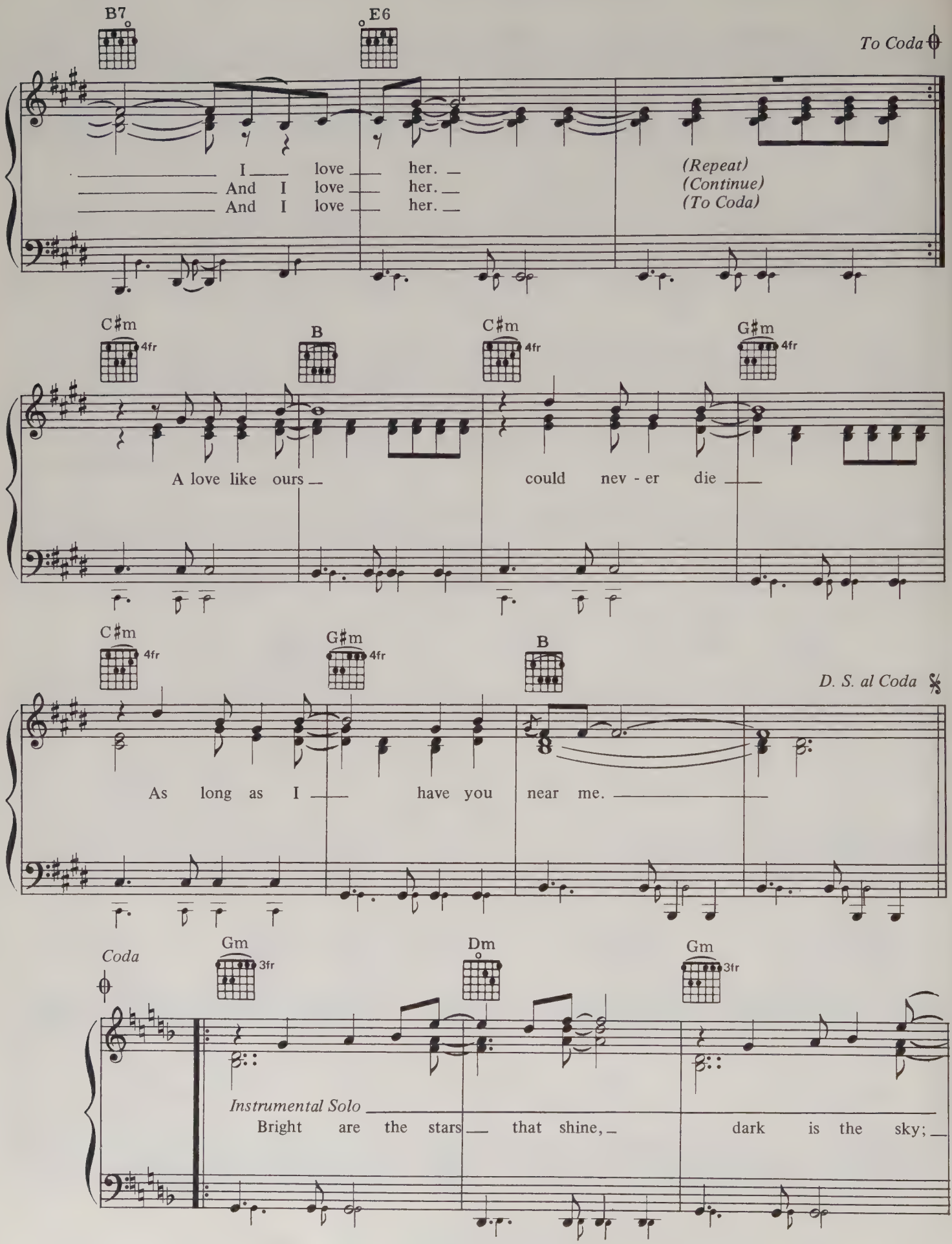
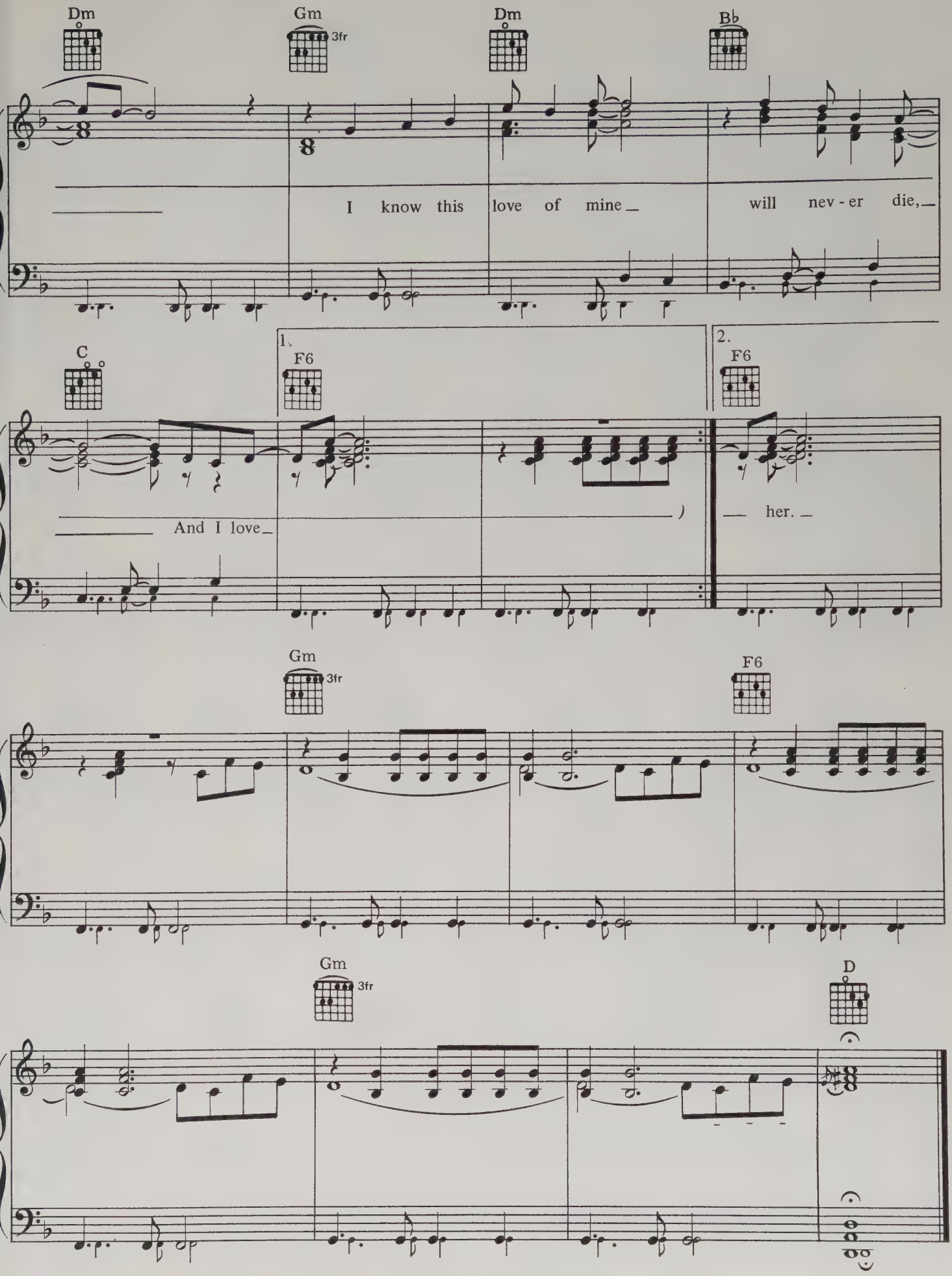
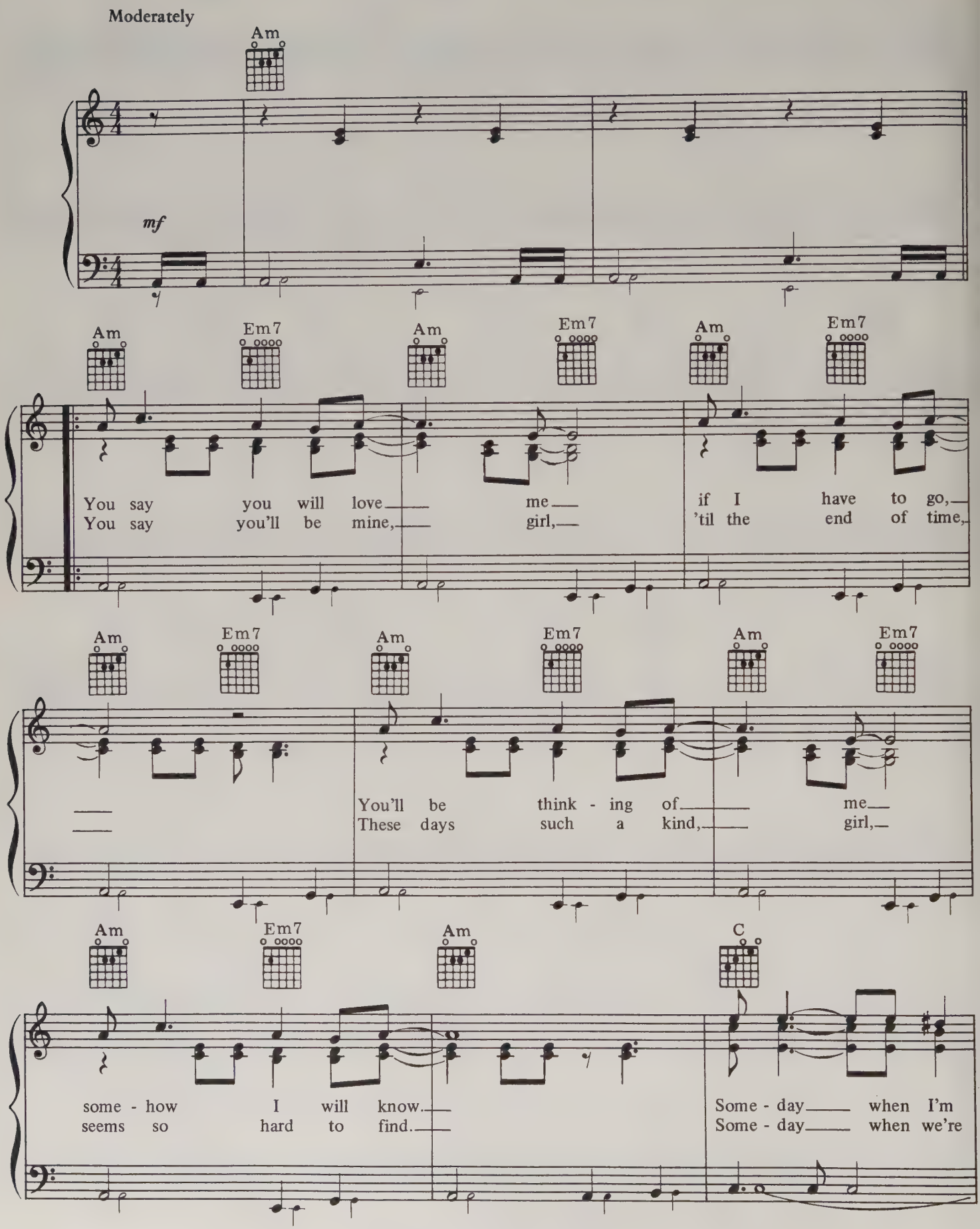

B7
E6
To Coda
I love her.
And I love her.
And I love her.
(Repeat)
(Continue)
(To Coda)
C♯m
4fr
B
C♯m
4fr
G♯m
4fr
A love like ours
could nev - er die
C♯m
4fr
G♯m
4fr
B
D. S. al Coda
As long as I have you near me.
Coda
Gm
3fr
Dm
Gm
3fr
Instrumental Solo
Bright are the stars that shine, dark is the sky;


Dm
Gm
3fr
Dm
Bb
I know this love of mine
will nev - er die,
C
1.
F6
2.
F6
And I love
her.
Gm
3fr
F6
Gm
3fr
D

Things We Said Today

By JOHN LENNON and PAUL McCARTNEY


Moderately
Am
mf
Am Em7 Am Em7 Am Em7
You say you will love me if I have to go,
You say you'll be mine, girl, 'til the end of time,
Am Em7 Am Em7 Am Em7
You'll be think - ing of me
These days such a kind, girl,
Am Em7 Am C
some - how I will know. Some - day when I'm
seems so hard to find. Some - day when we're

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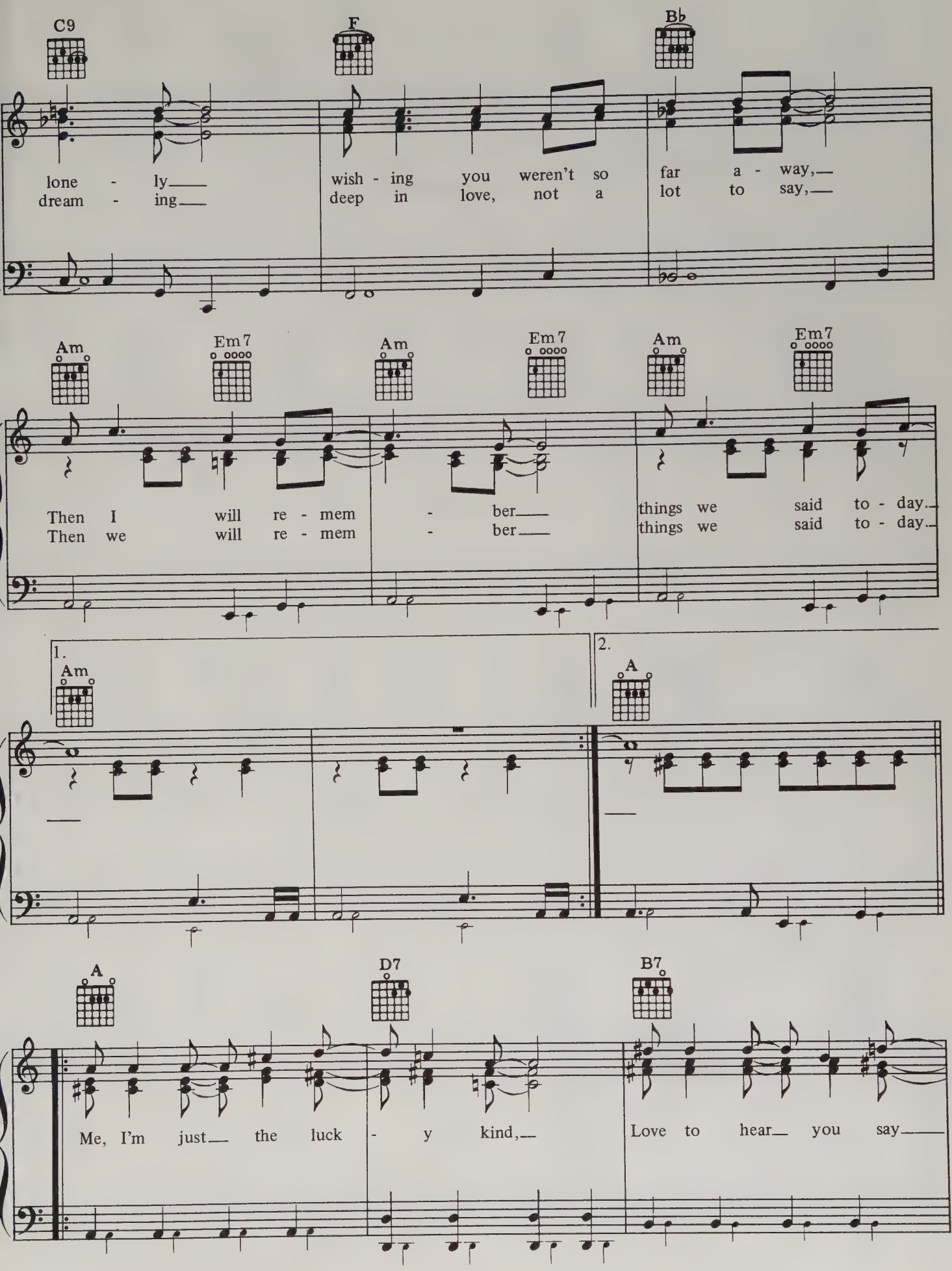
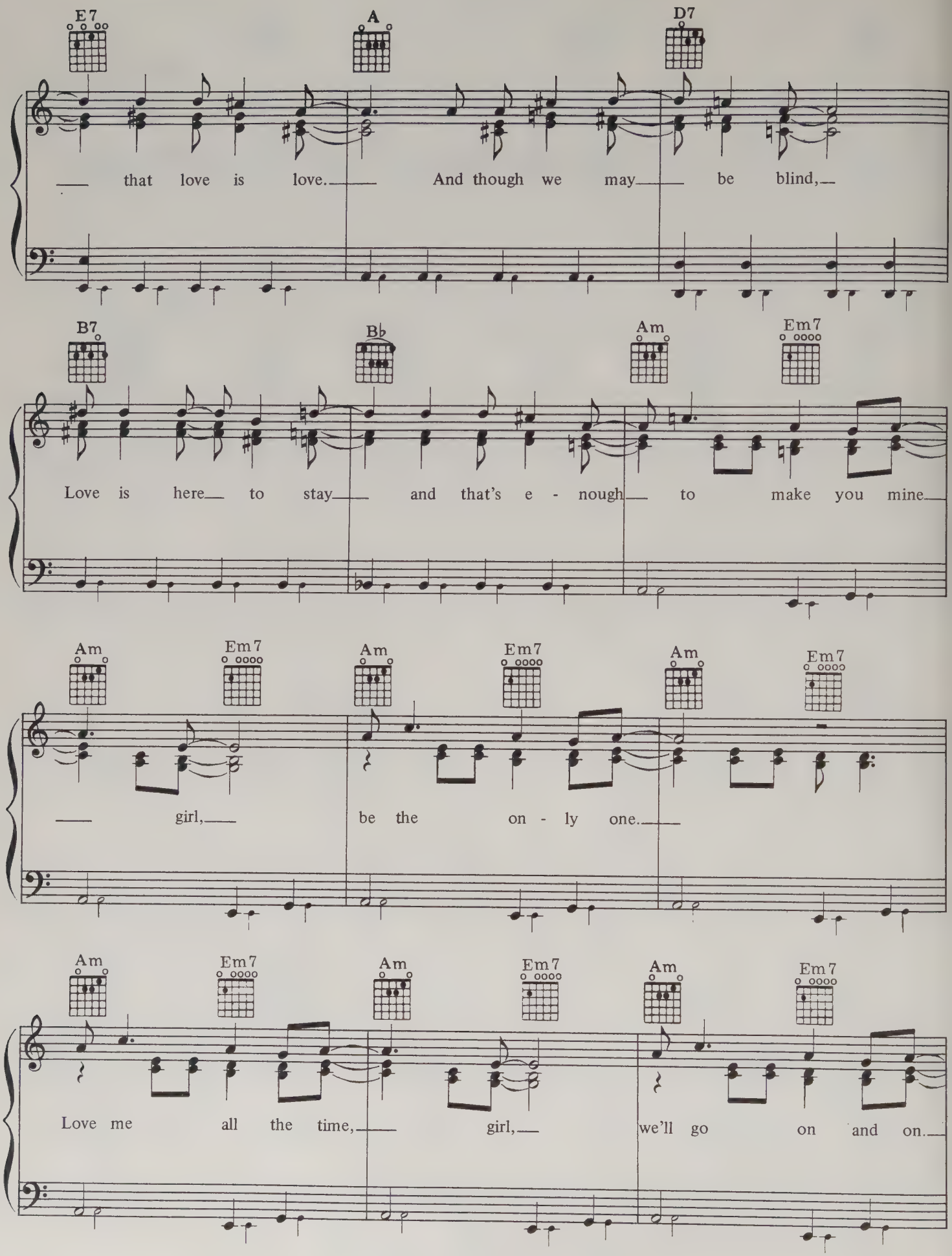
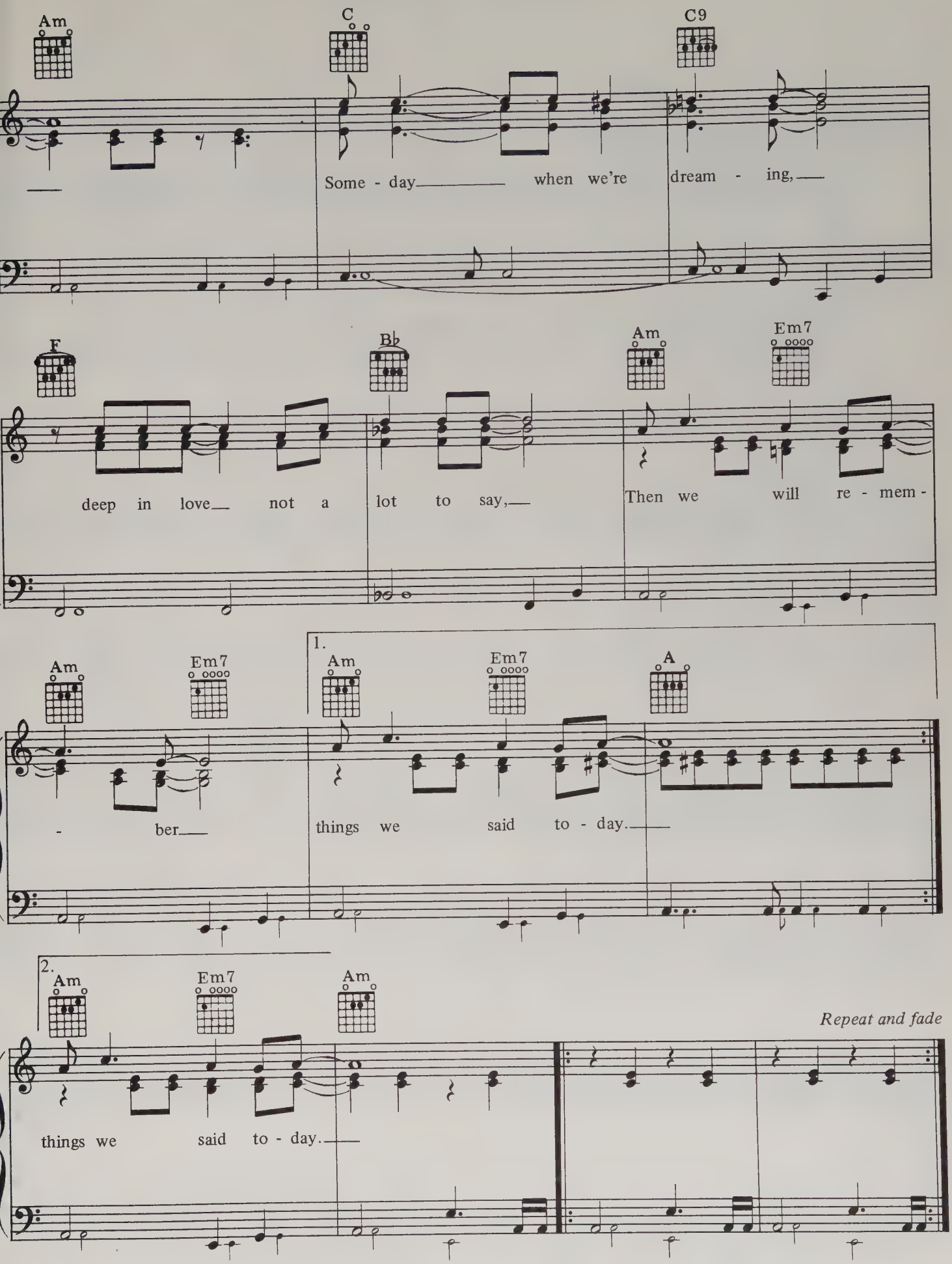
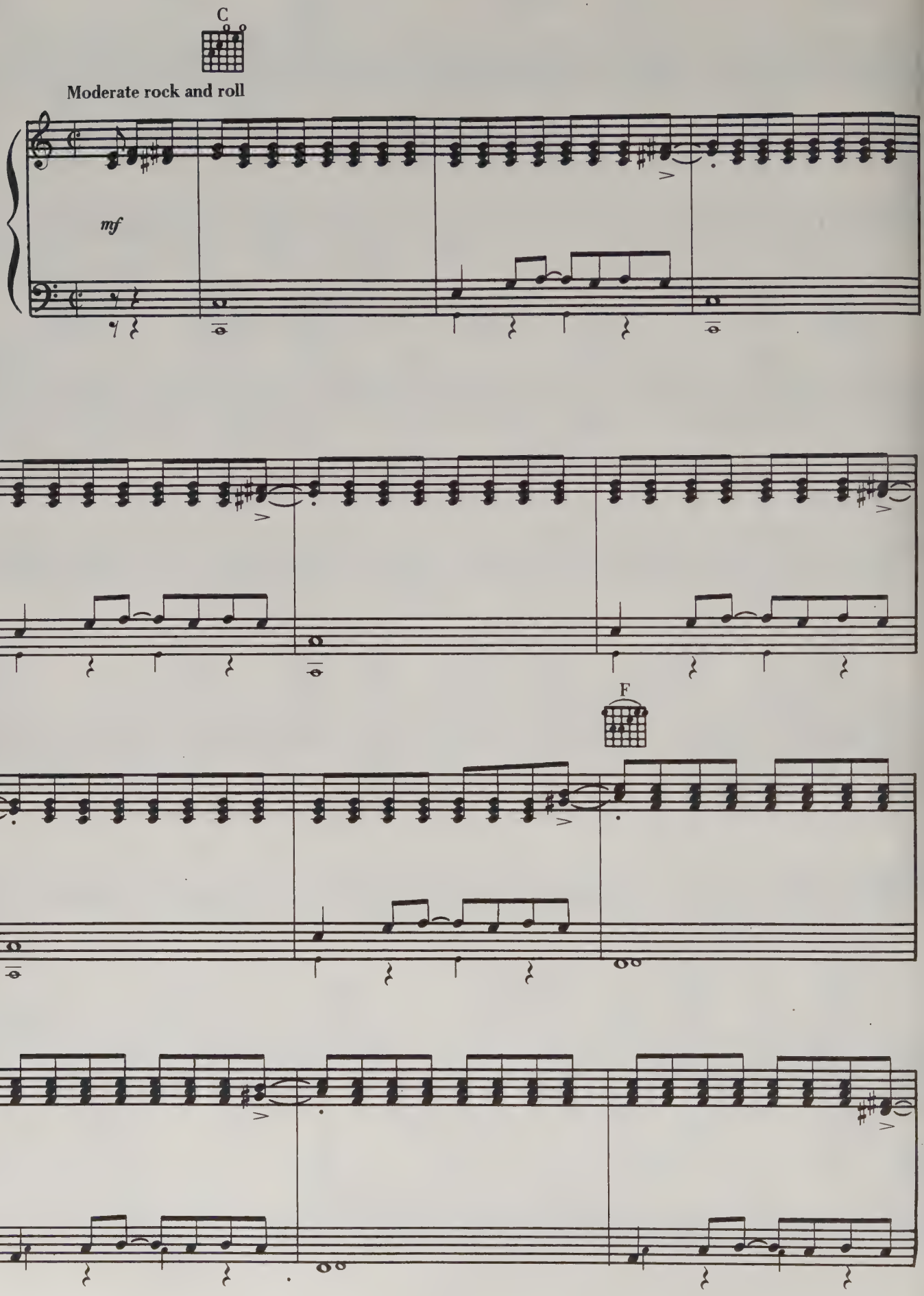

C9
F
B♭
lone - ly
dream - ing
wish - ing you weren't so far a - way,
deep in love, not a lot to say,
Am
Em7
Am
Em7
Am
Em7
Then I will re - mem - ber
Then we will re - mem - ber
things we said to - day.
things we said to - day.
1.
Am
2.
A
A
D7
B7
Me, I'm just the luck - y kind,
Love to hear you say


E7
A
D7
that love is love. And though we may be blind,
B7
B♭
Am
Em7
Love is here to stay and that's e - nough to make you mine.
Am
Em7
Am
Em7
Am
Em7
girl, be the on - ly one.
Am
Em7
Am
Em7
Am
Em7
Love me all the time, girl, we'll go on and on.


Am
C
C9
Some - day when we're dream - ing,
F
B♭
Am
Em7
deep in love not a lot to say,
Then we will re - mem -
Am
Em7
1.
Am
Em7
A
- ber
things we said to - day.
2.
Am
Em7
Am
Repeat and fade
things we said to - day.

Slow Down

By LARRY WILLIAMS



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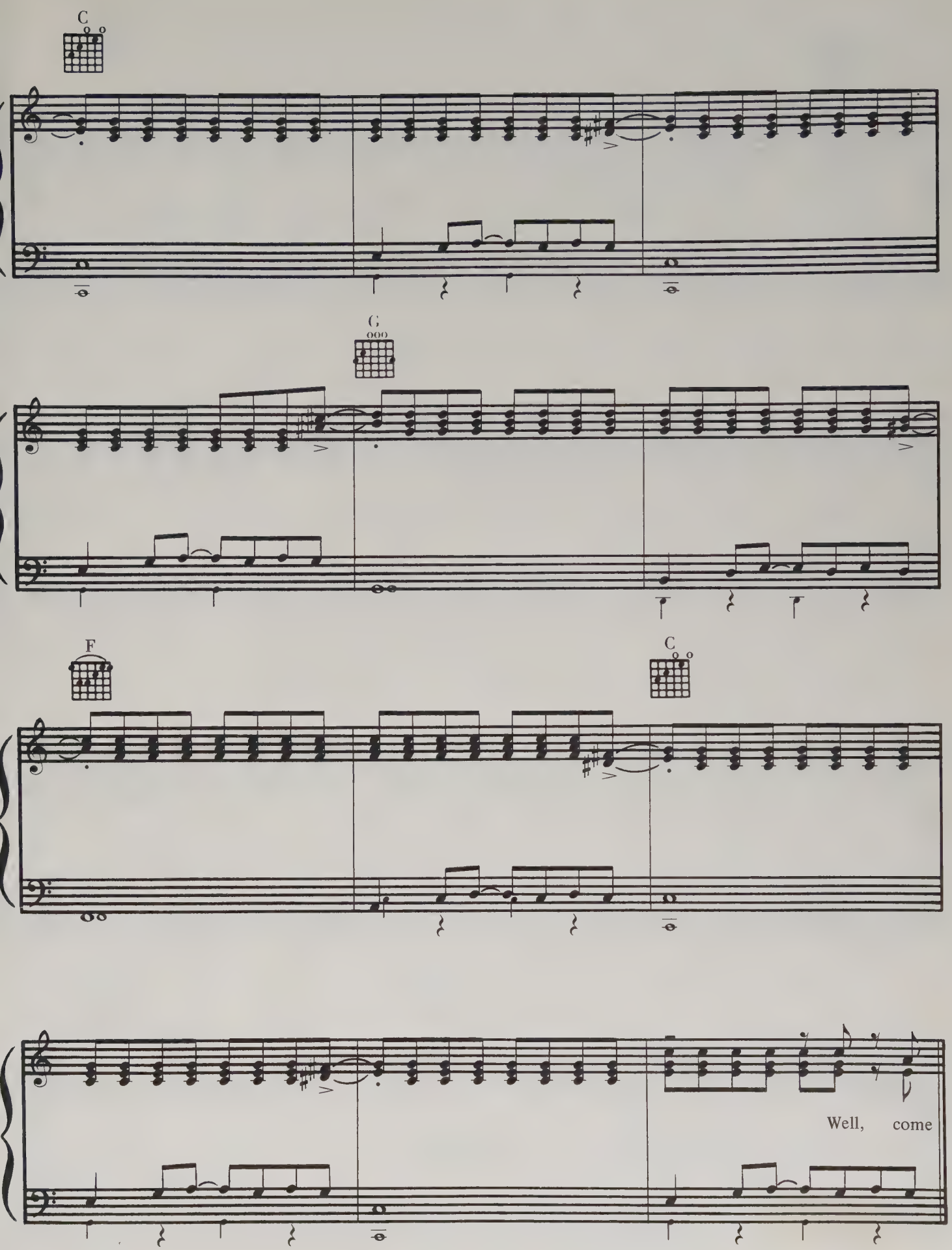
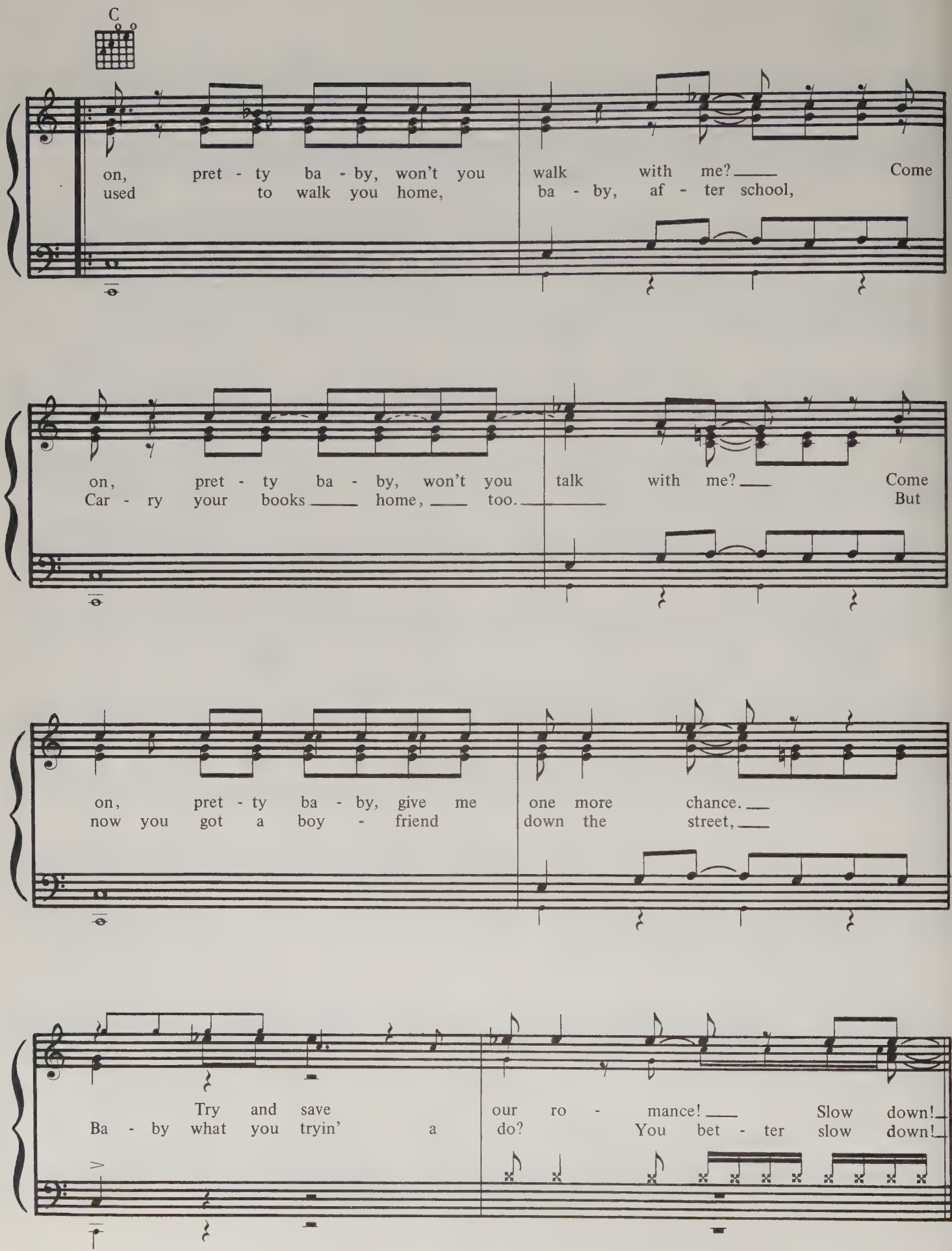
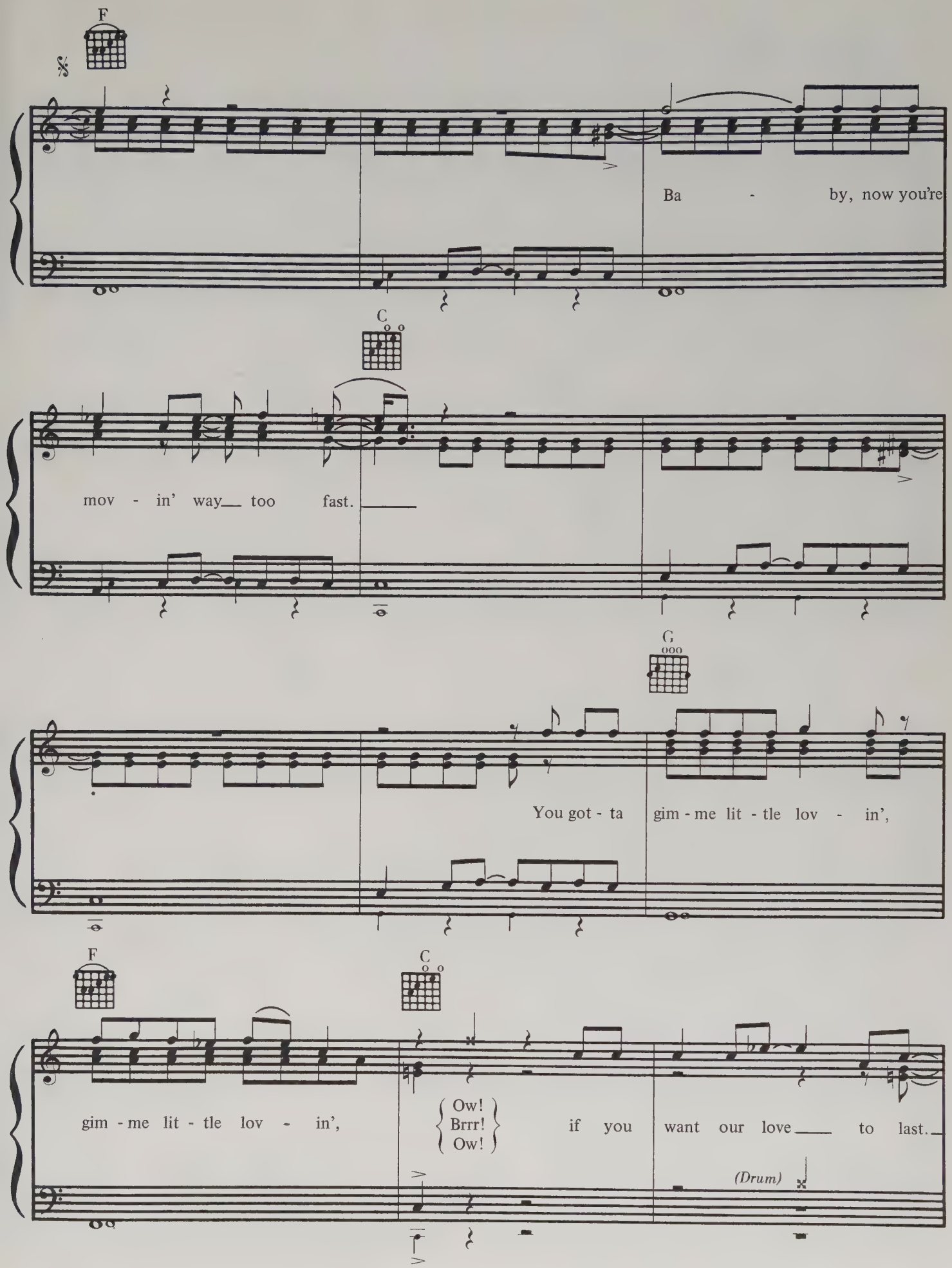
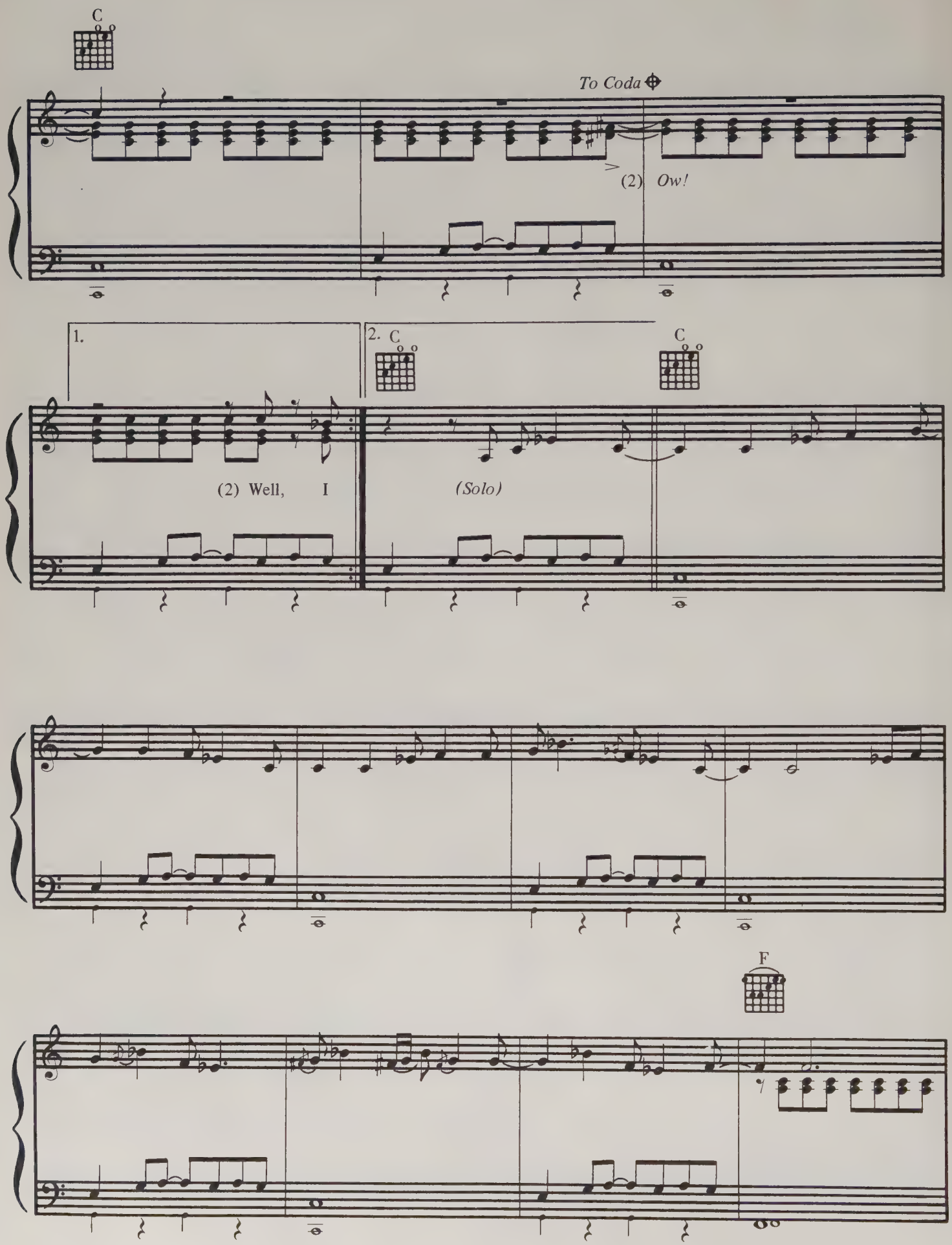
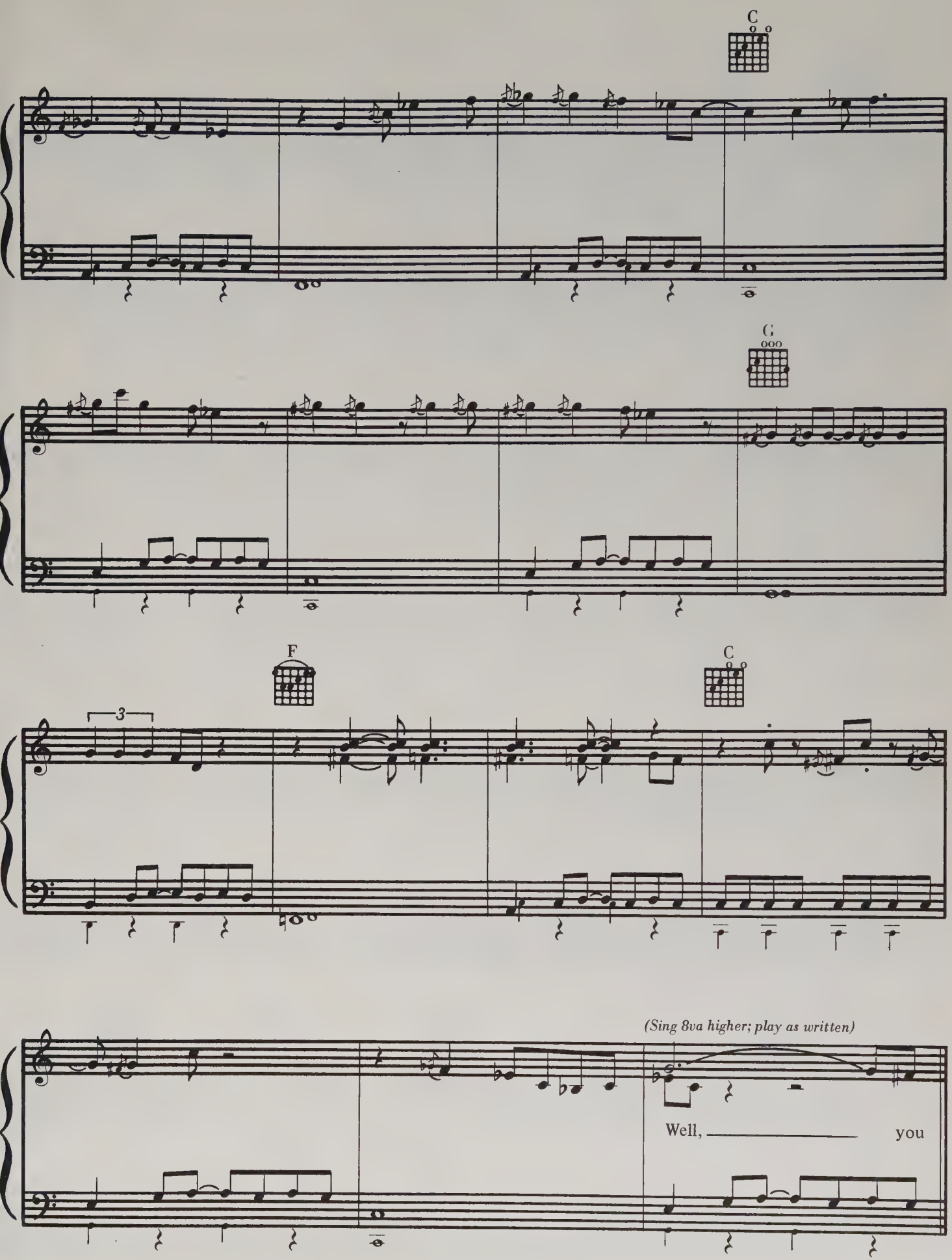
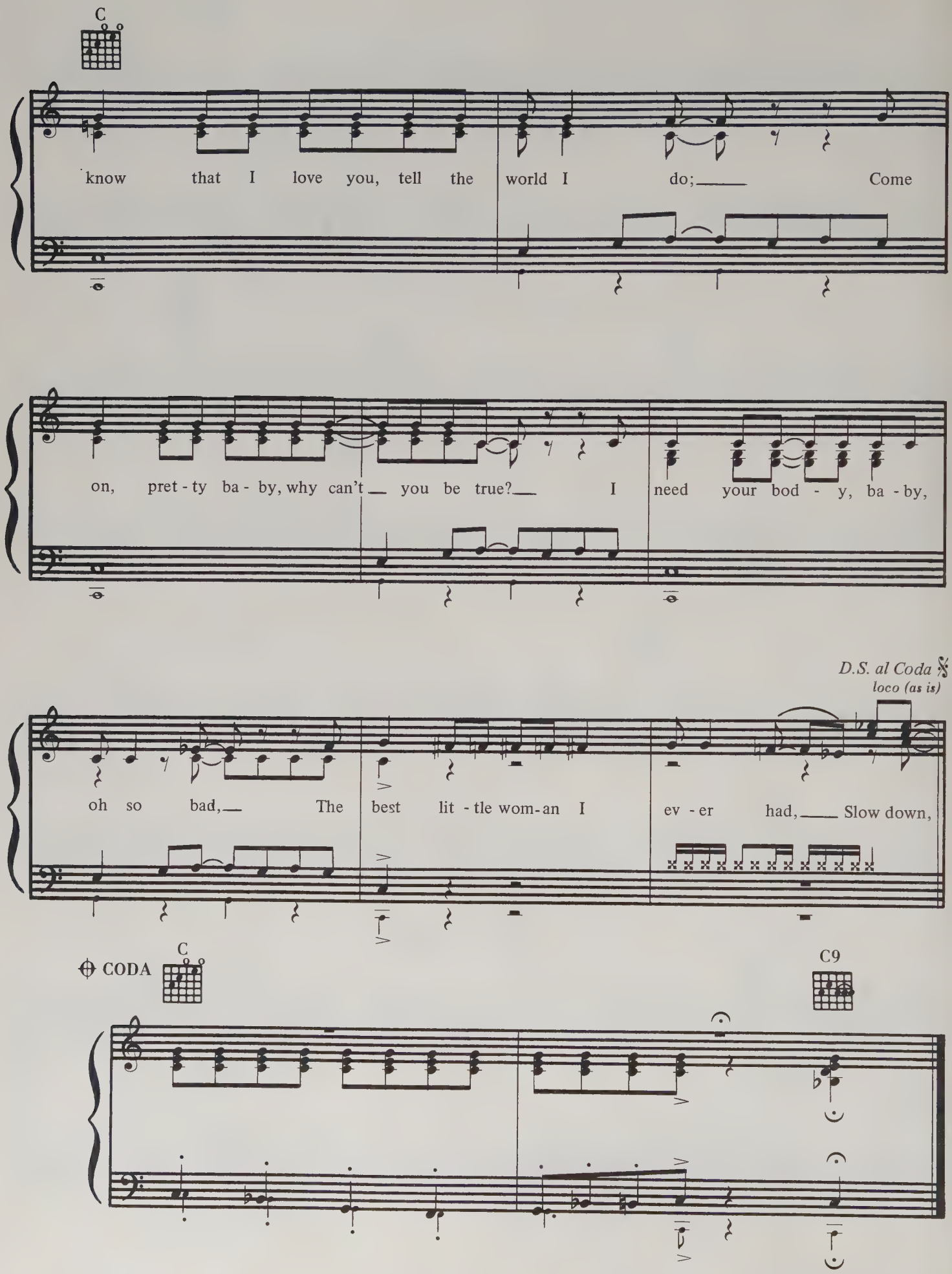
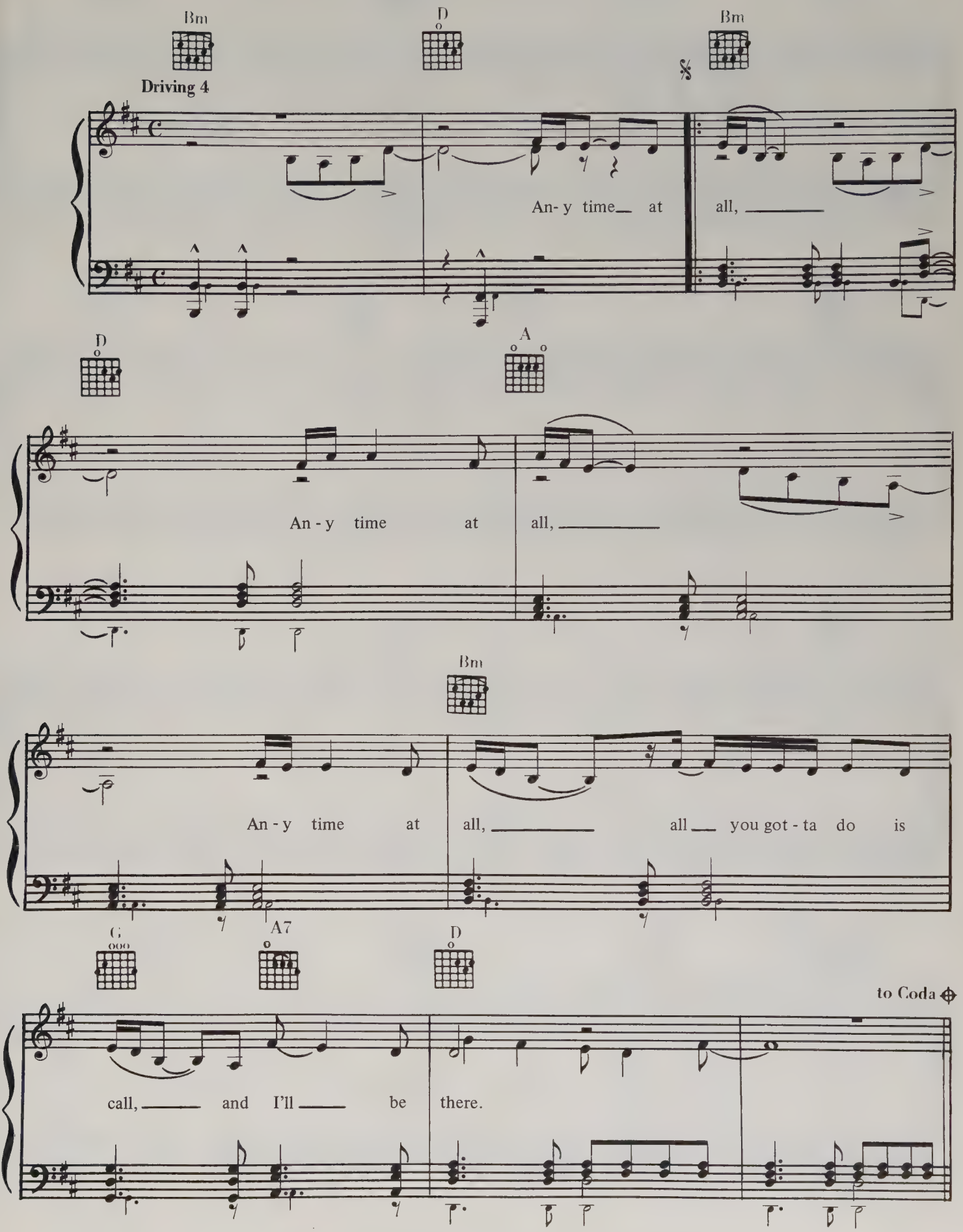

C
G
F
C
Well, come

C
on, pret - ty ba - by, won't you walk with me? Come
used to walk you home, ba - by, af - ter school,
on, pret - ty ba - by, won't you talk with me? Come
Car - ry your books home, too. But
on, pret - ty ba - by, give me one more chance.
now you got a boy - friend down the street,
Try and save our ro - mance! Slow down!
Ba - by what you tryin' a do? You bet - ter slow down!


F
Ba - by, now you're
C
mov - in' way___ too fast.
G
You got - ta gim - me lit - tle lov - in',
F
C
gim - me lit - tle lov - in',
Ow!
Brrr!
Ow!
if you want our love___ to last.
(Drum)

C
To Coda
(2) Ow!
1.
2. C
C
(2) Well, I
(Solo)
F


C
G
F
C
3
(Sing 8va higher; play as written)
Well, _____ you

C
know that I love you, tell the world I do; Come
on, pret - ty ba - by, why can't you be true? I need your bod - y, ba - by,
D.S. al Coda
loco (as is)
oh so bad, The best lit - tle wom-an I ev - er had, Slow down,
CODA
C
C9

Anytime At All

By JOHN LENNON and PAUL McCARTNEY



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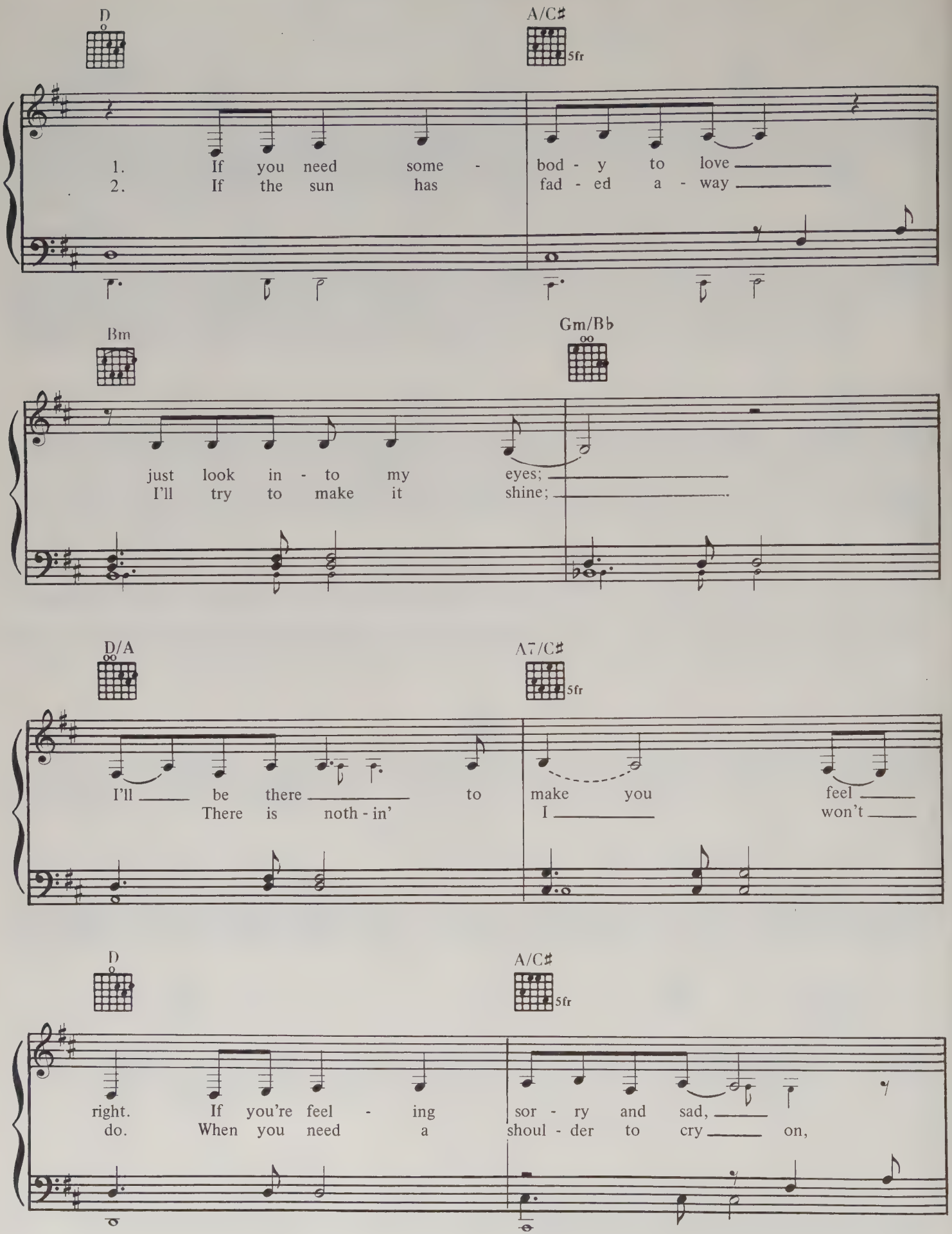
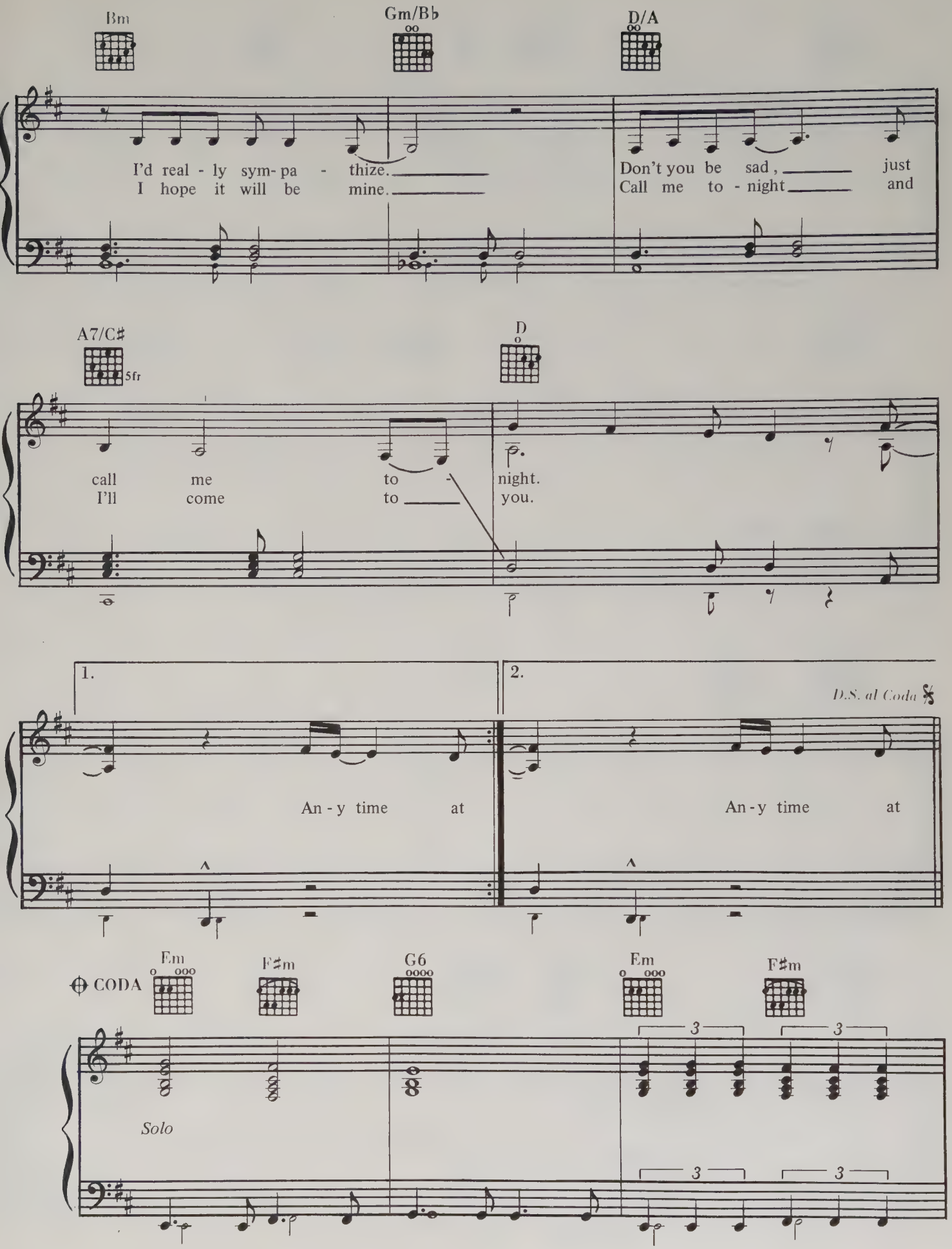
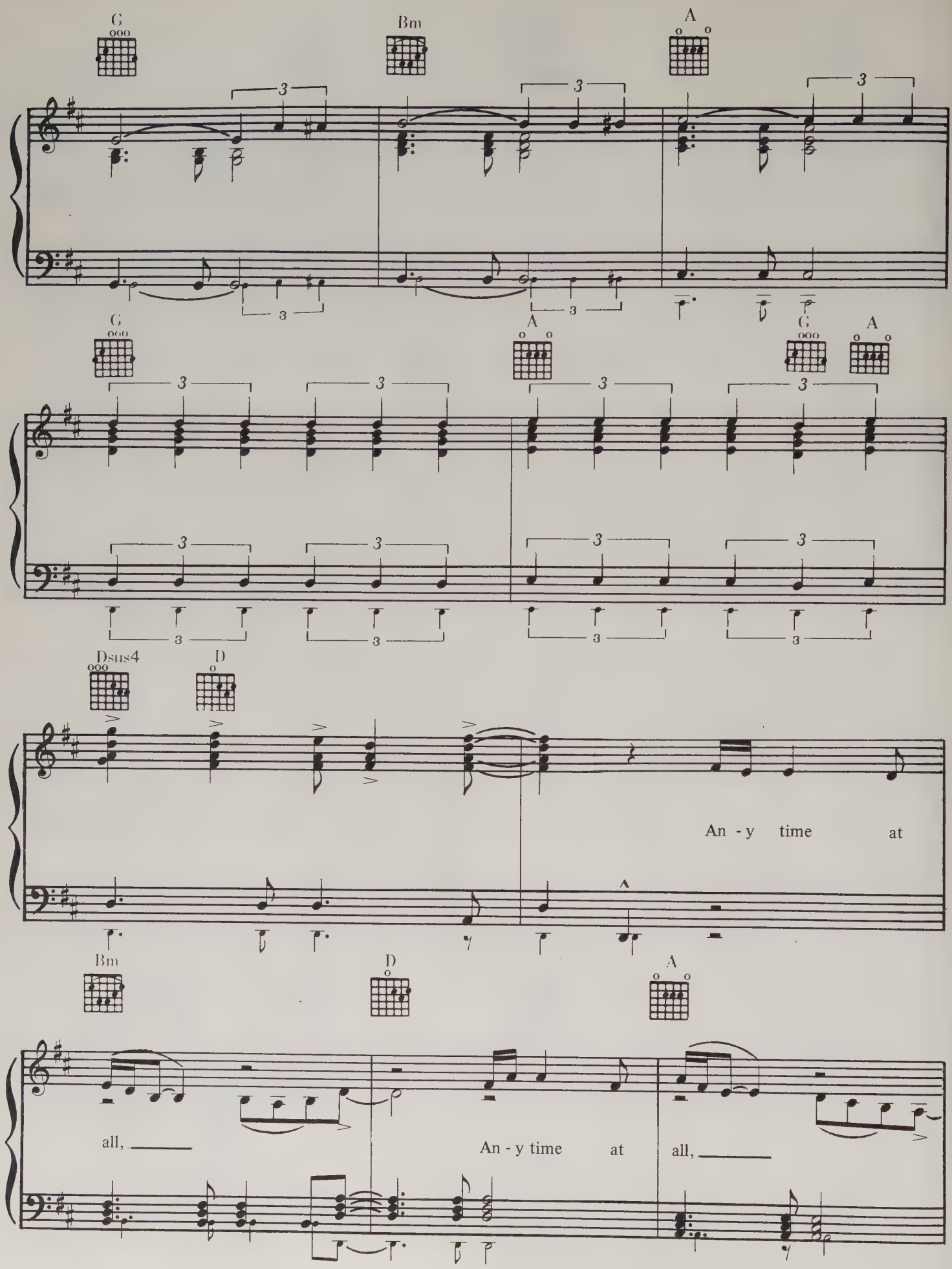
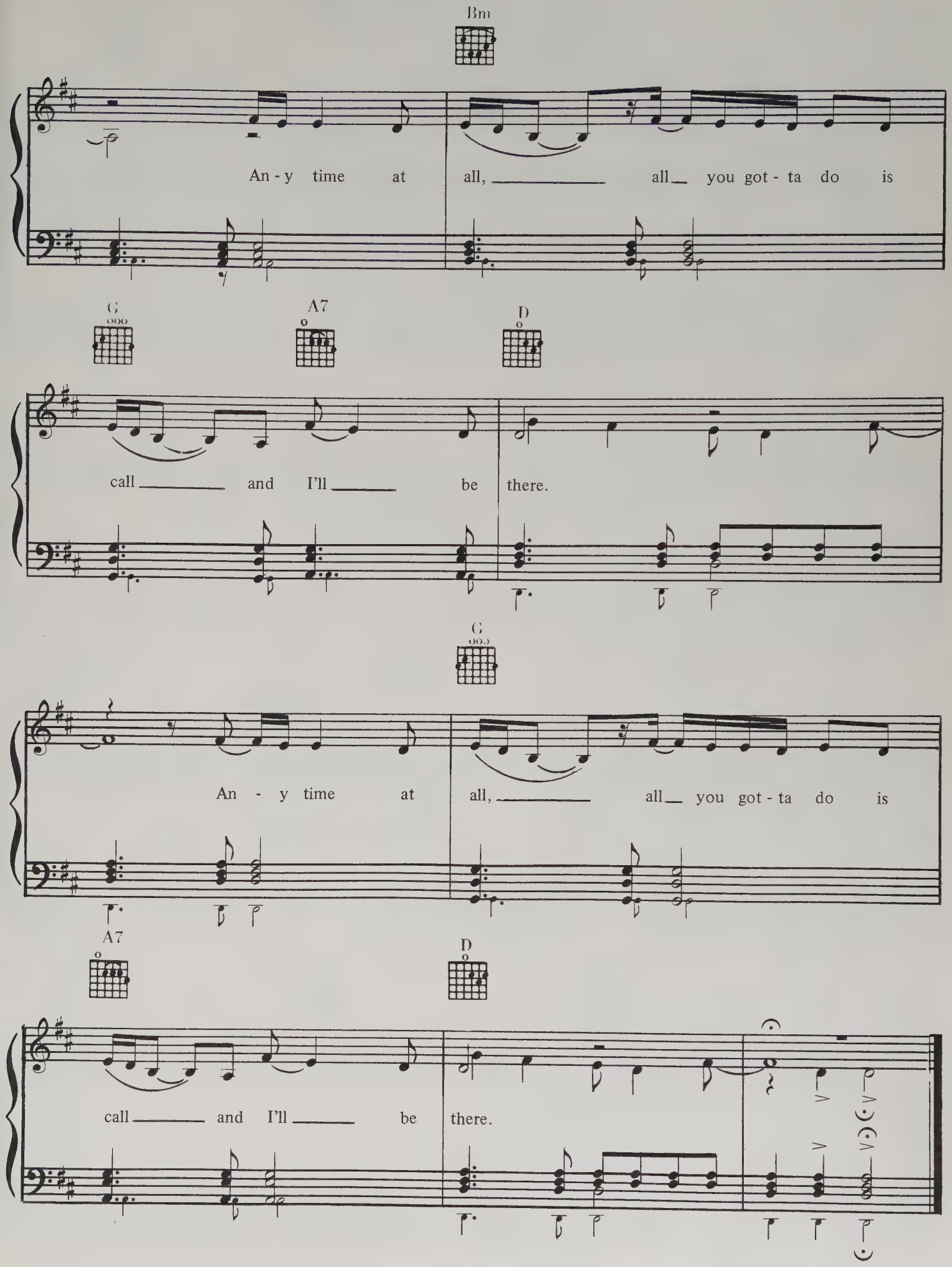
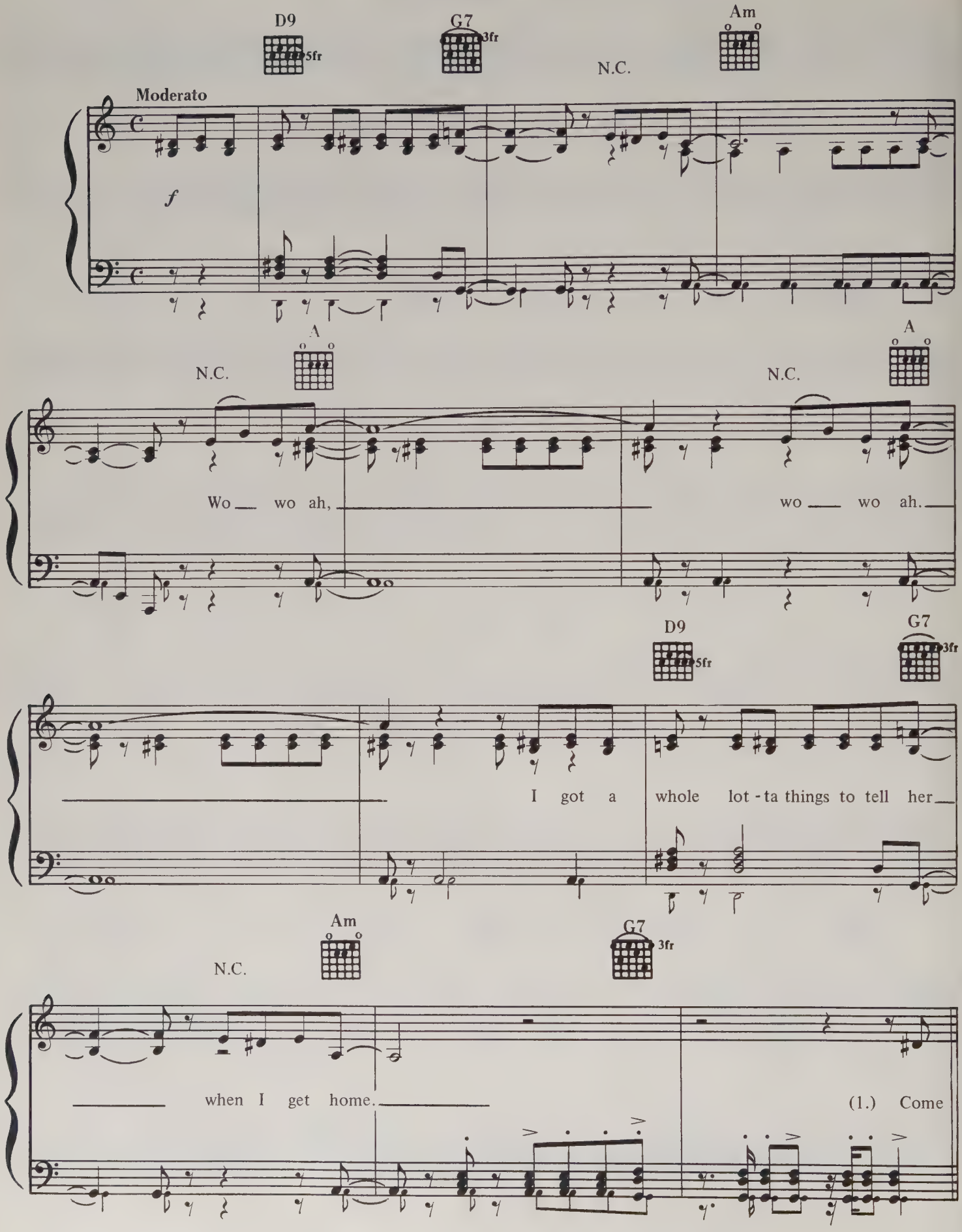

D
A/C♯
5fr
1. If you need some - bod - y to love
2. If the sun has fad - ed a - way
Bm
Gm/B♭
just look in - to my eyes;
I'll try to make it shine;
D/A
A7/C♯
5fr
I'll be there to make you feel
There is noth - in' I won't
D
A/C♯
5fr
right. If you're feel - ing sor - ry and sad,
do. When you need a shoul - der to cry on,

Bm
Gm/B♭
D/A
I'd real - ly sym- pa - thize.
I hope it will be mine.
Don't you be sad, just
Call me to - night and
A7/C♯
5fr
D
call me to - night.
I'll come to you.
1.
2.
D.S. al Coda
An - y time at
An - y time at
CODA
Em
F♯m
G6
Em
F♯m
Solo
3
3
3
3


G
Bm
A
G
A
G
A
Dsus4
D
An - y time at
Bm
D
A
all,
An - y time at
all,


Bm
An - y time at all, all you got - ta do is
G
A7
D
call and I'll be there.
G
An - y time at all, all you got - ta do is
A7
D
call and I'll be there.

When I Get Home

By JOHN LENNON and PAUL McCARTNEY



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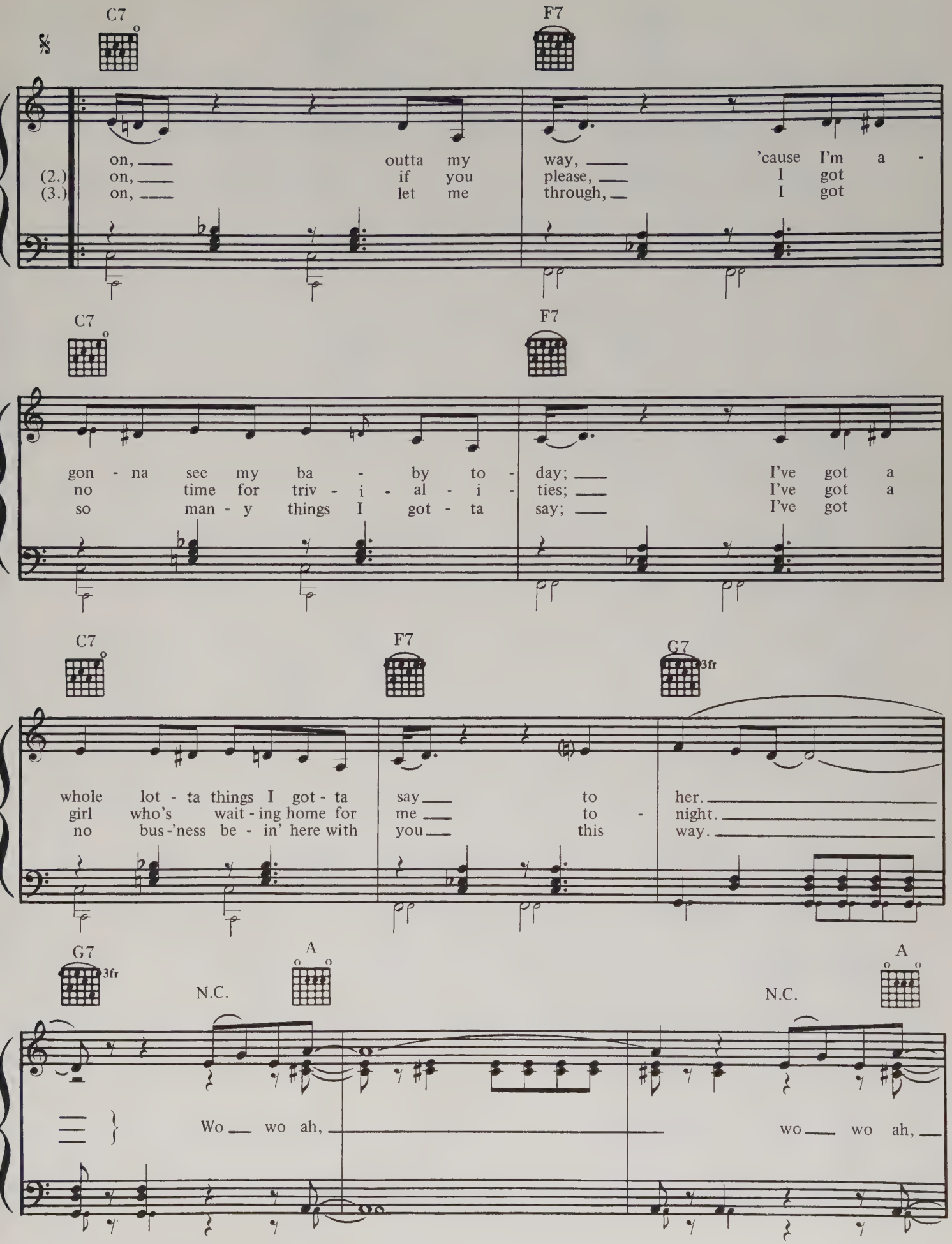
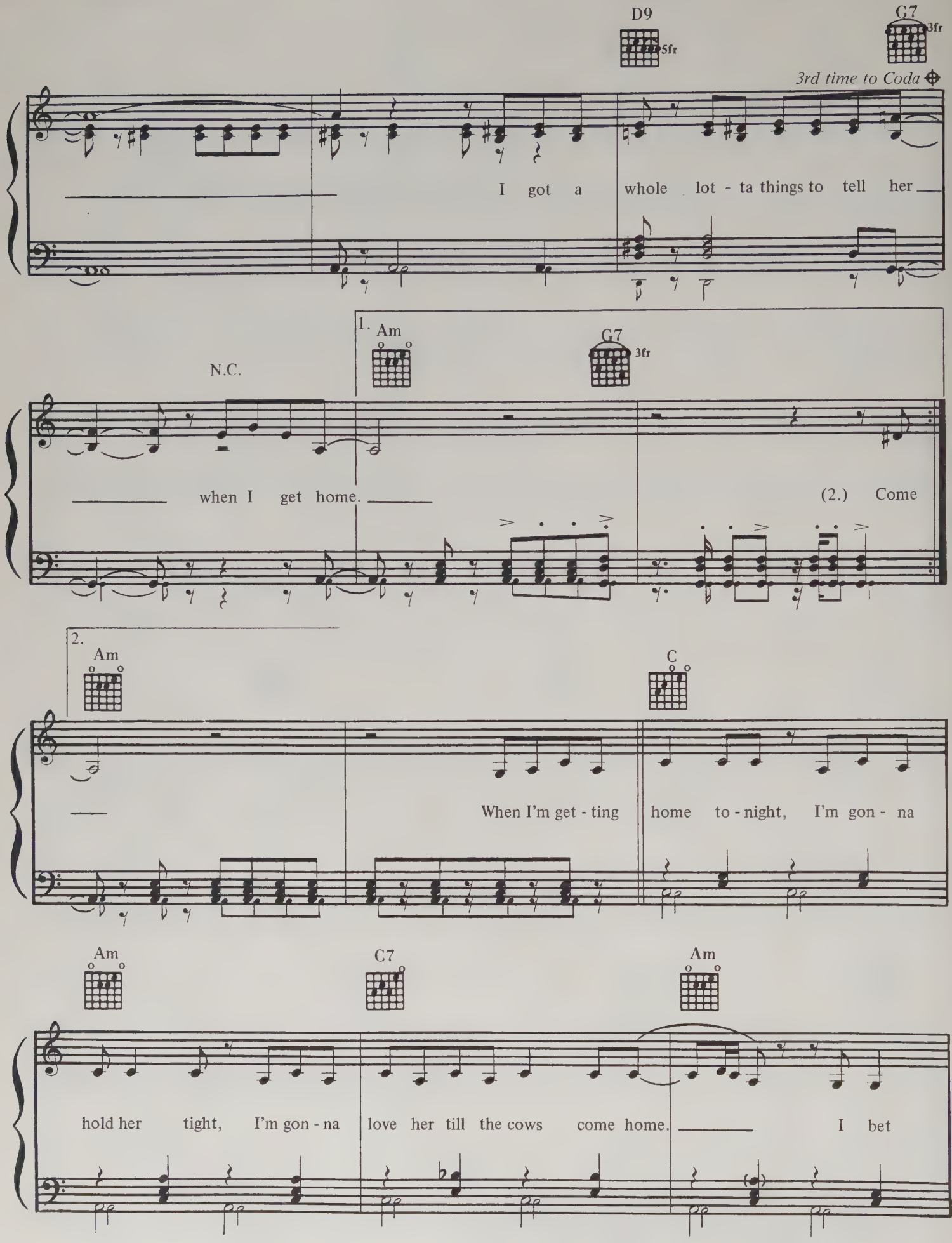
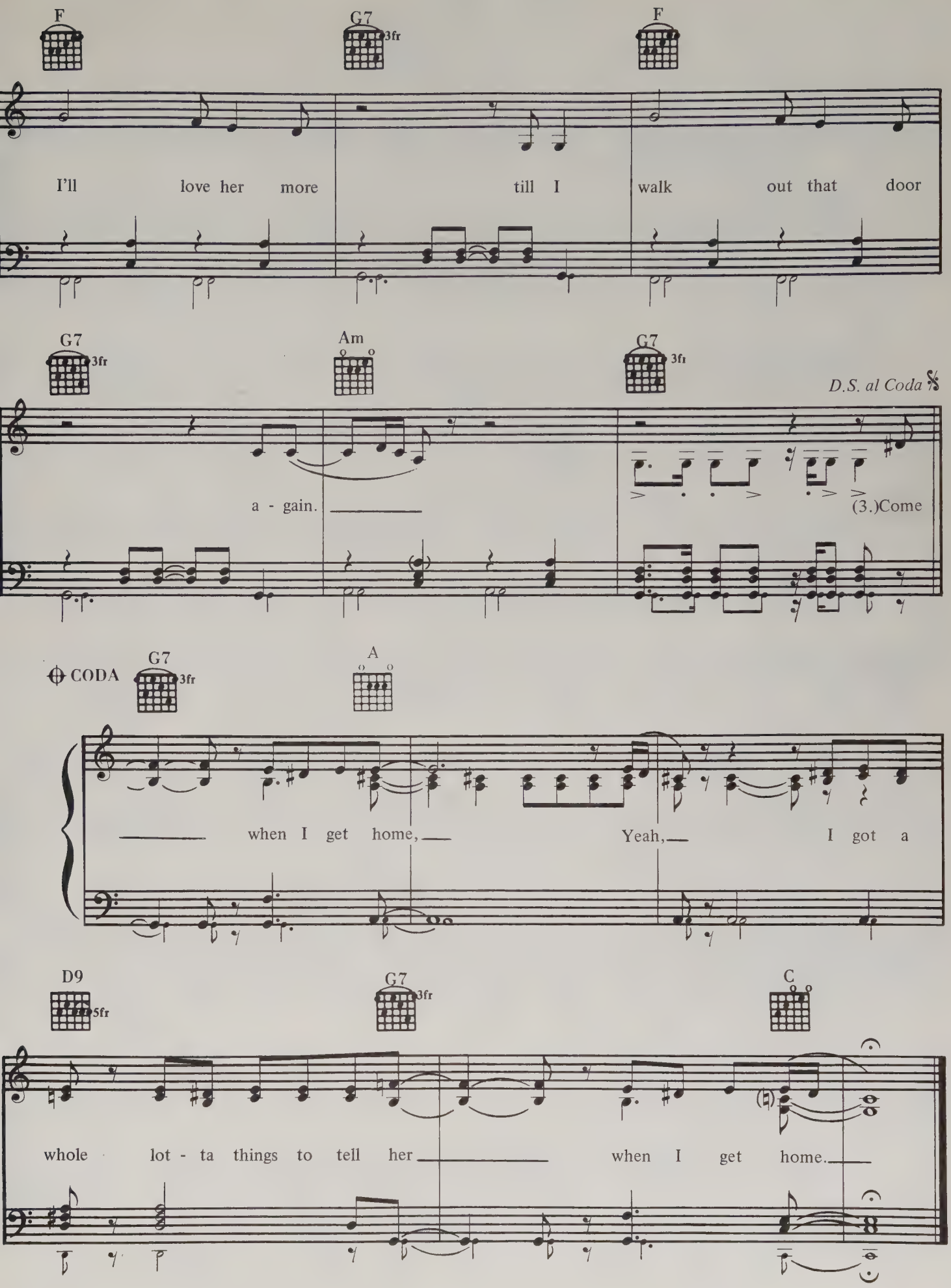
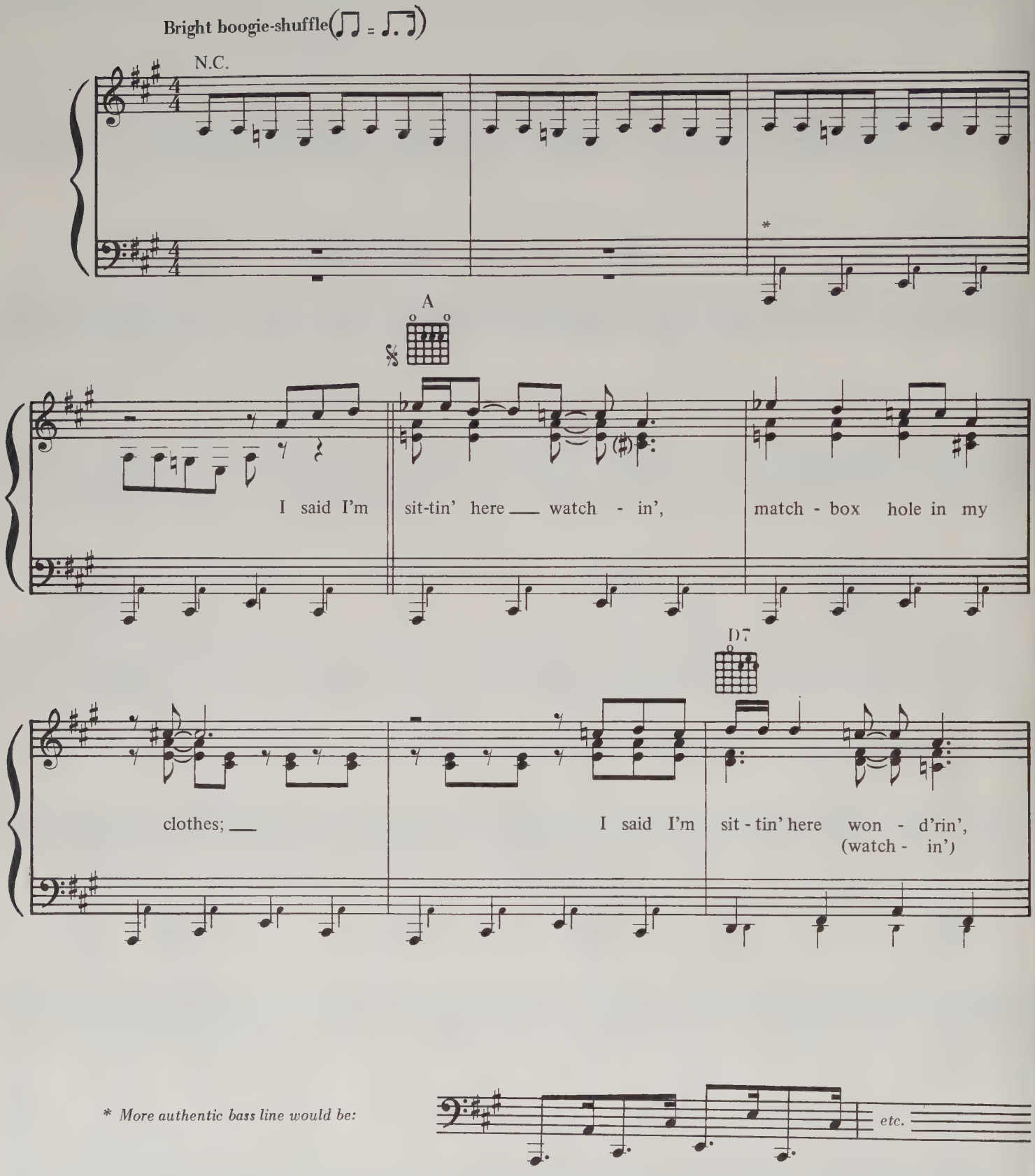

C7
F7
on, outta my way, 'cause I'm a -
(2.) on, if you please, I got
(3.) on, let me through, I got
C7
F7
gon - na see my ba - by to - day; I've got a
no time for triv - i - al - i - ties; I've got a
so man - y things I got - ta say; I've got
C7
F7
G7
3fr
whole lot - ta things I got - ta say to her.
girl who's wait - ing home for me to - night.
no bus-'ness be - in' here with you this way.
G7
3fr
N.C.
A
N.C.
A
Wo wo ah,
wo wo ah,

D9
5fr
G7
3fr
3rd time to Coda
I got a whole lot - ta things to tell her
1. Am
G7
3fr
N.C.
when I get home.
(2.) Come
2.
Am
C
When I'm get - ting home to - night, I'm gon - na
Am
C7
Am
hold her tight, I'm gon - na love her till the cows come home.
I bet

F
G7
3fr
F
I'll love her more till I walk out that door
G7
3fr
Am
G7
3fr
D.S. al Coda
a - gain.
(3.)Come
CODA
G7
3fr
A
when I get home, Yeah, I got a
D9
5fr
G7
3fr
C
whole lot - ta things to tell her when I get home.

Matchbox

By CARL LEE PERKINS


Bright boogie-shuffle (♫ = ♩.♪)
N.C.
A
I said I'm sit-tin' here watch - in', match - box hole in my
D7
clothes;
I said I'm sit - tin' here won - d'rin',
(watch - in')
* More authentic bass line would be:
etc.

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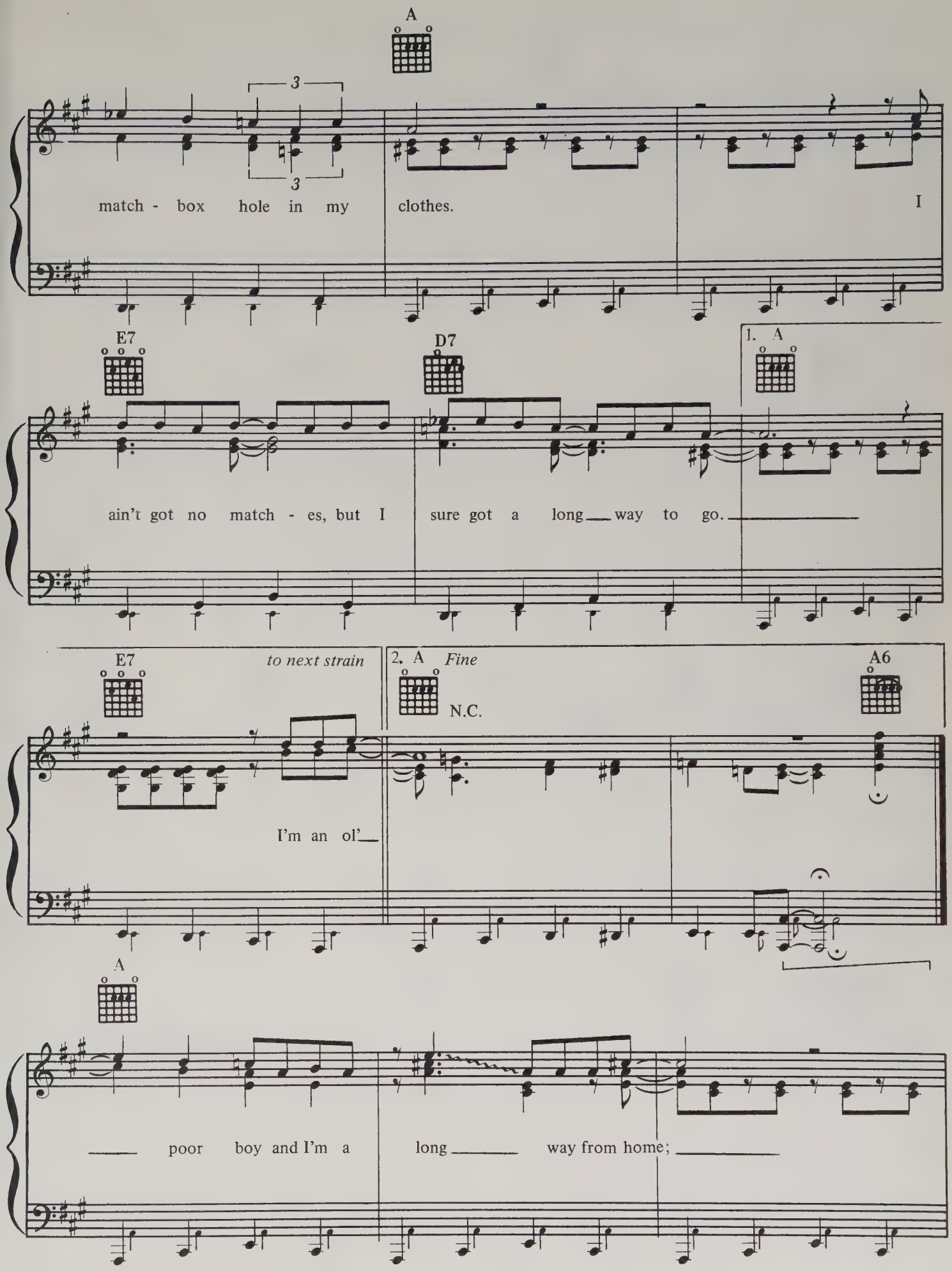
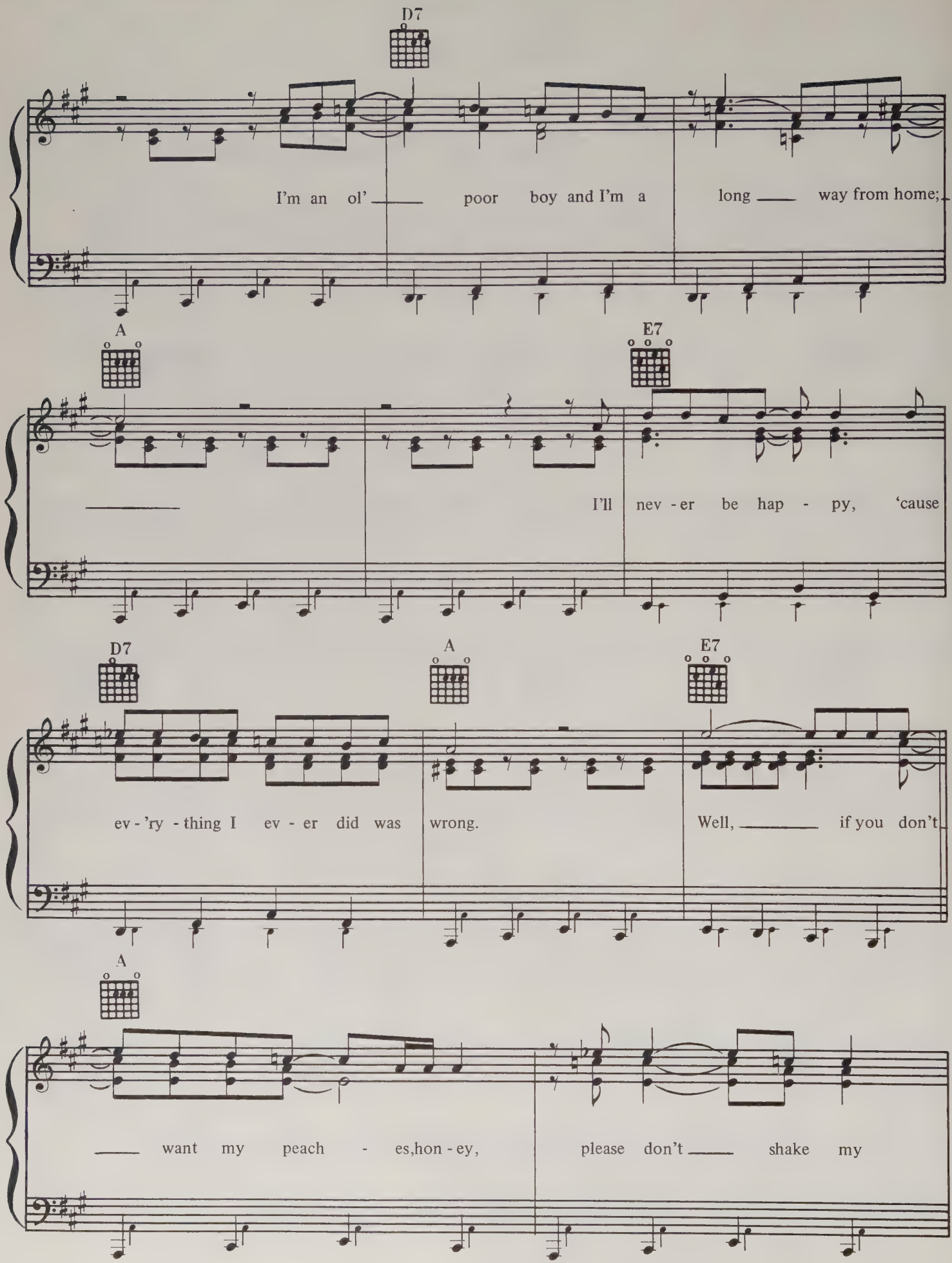
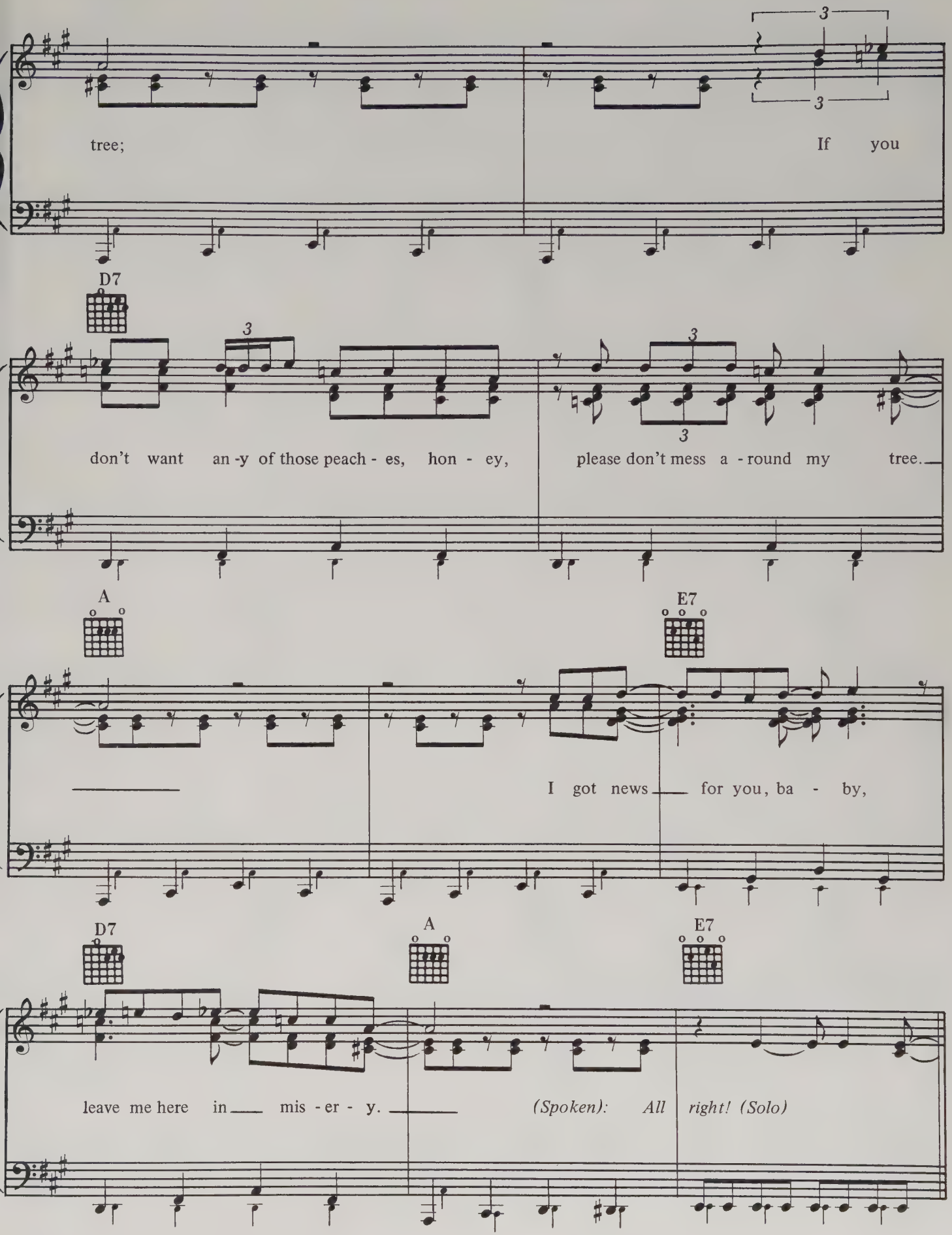
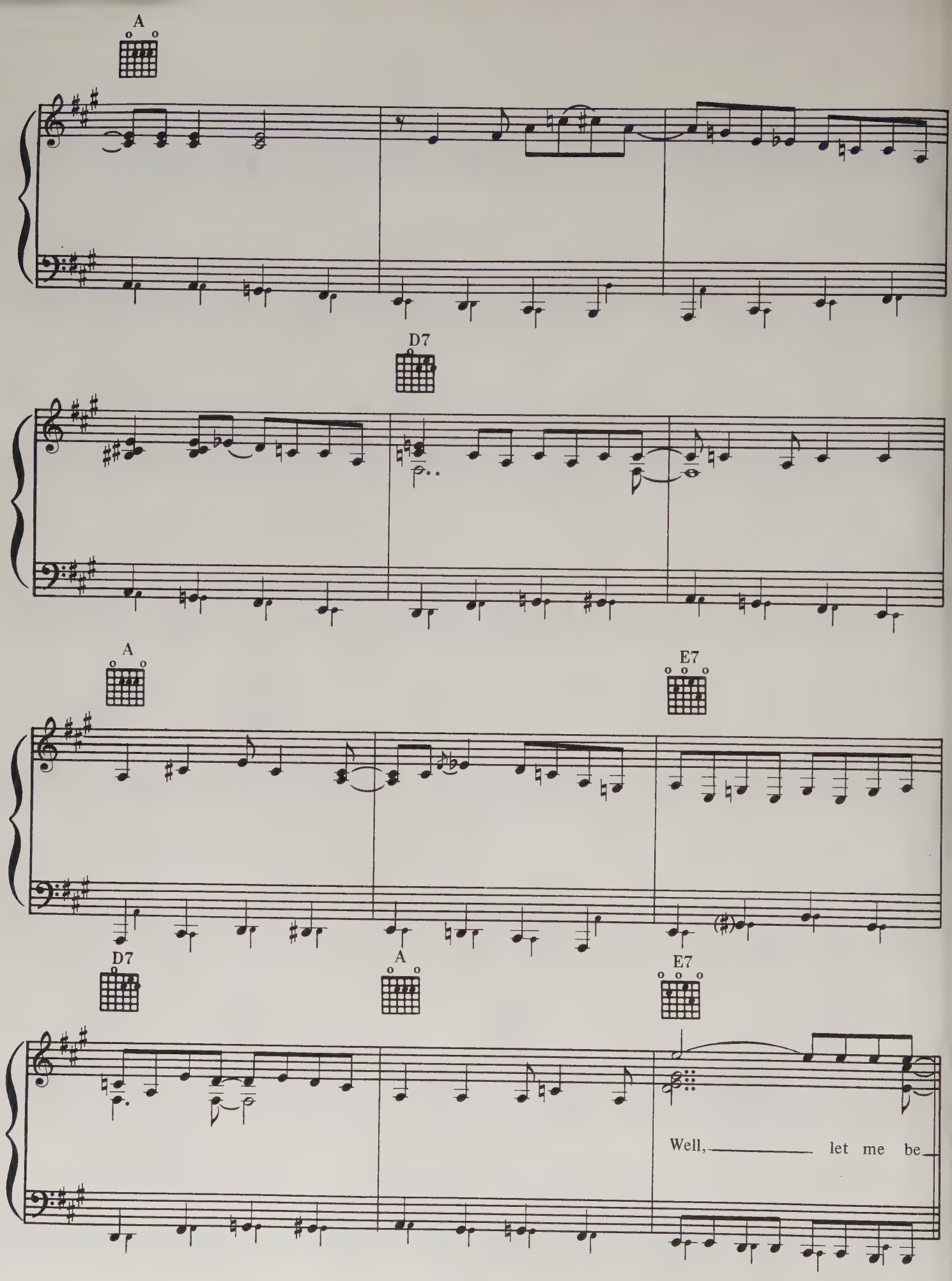
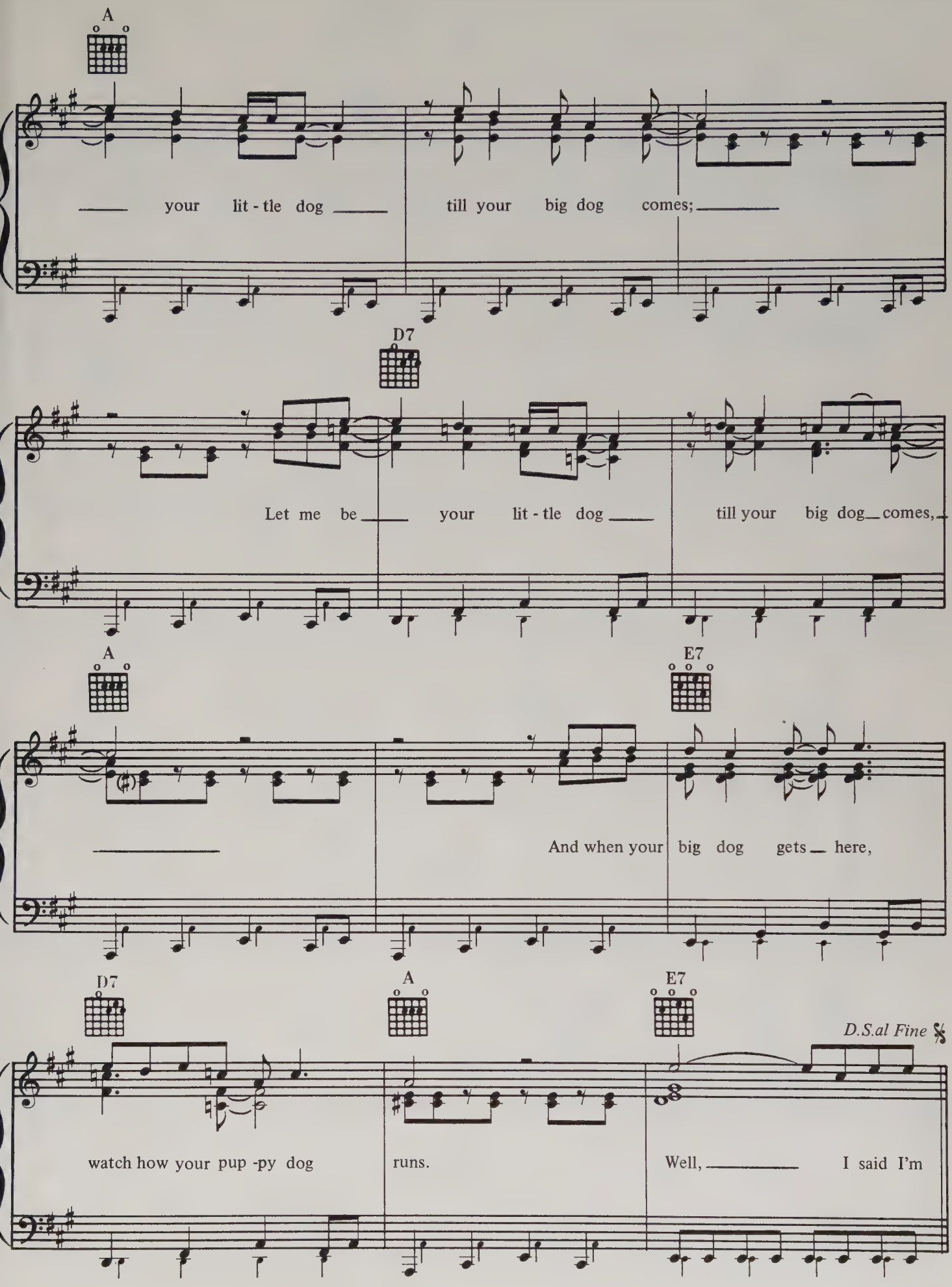

A
3
3
match - box hole in my clothes. I
E7
D7
1. A
ain't got no match - es, but I sure got a long way to go.
E7
to next strain
2. A
Fine
N.C.
A6
I'm an ol'
A
poor boy and I'm a long way from home;


D7
I'm an ol' poor boy and I'm a long way from home;
A
E7
I'll nev - er be hap - py, 'cause
D7
A
E7
ev - 'ry - thing I ev - er did was wrong. Well, if you don't
A
want my peach - es,hon - ey, please don't shake my

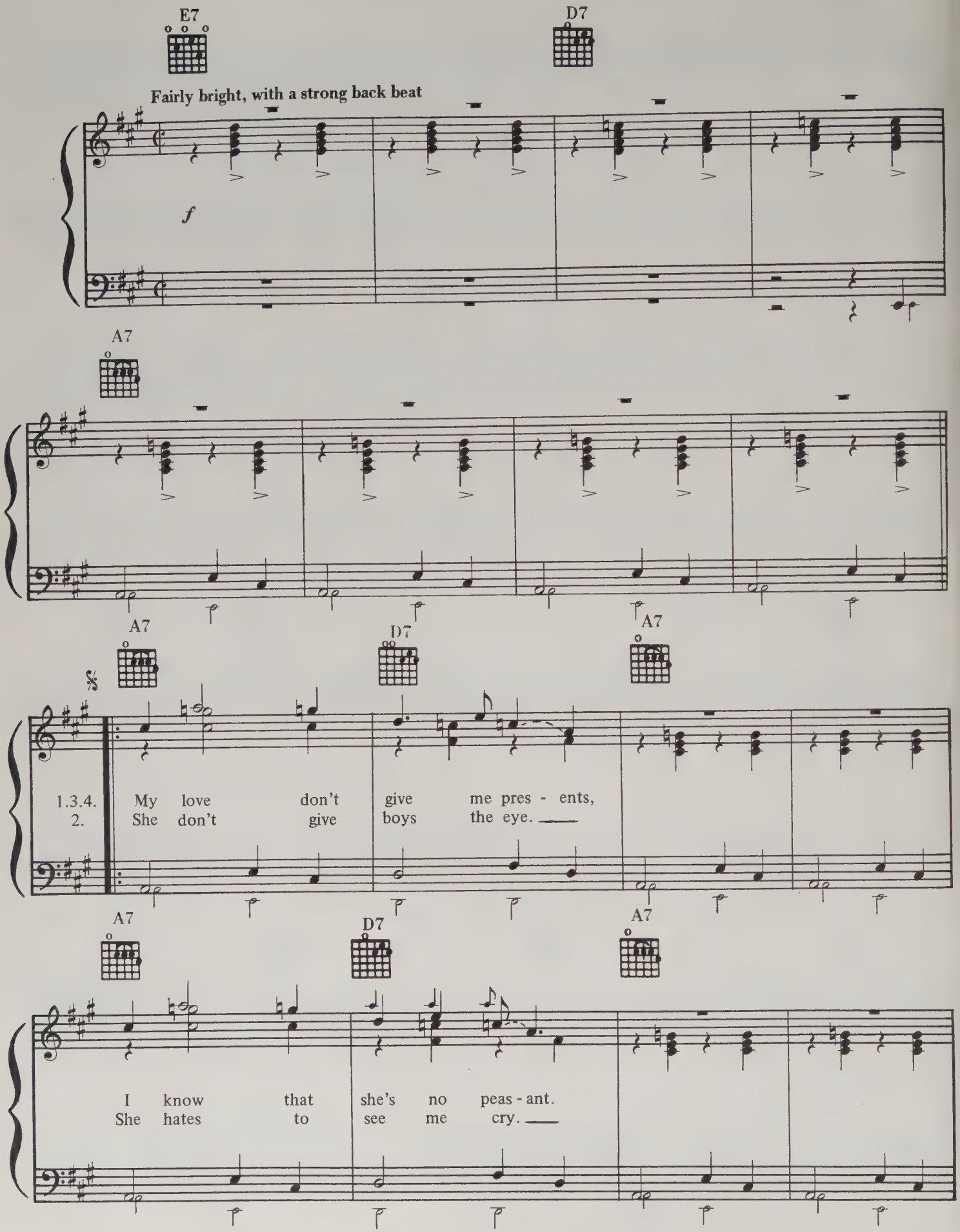

tree;
If you
D7
don't want an-y of those peach-es, hon-ey,
please don't mess a-round my tree.
A
E7
I got news for you, ba-by,
D7
A
E7
leave me here in mis-er-y.
(Spoken): All right! (Solo)


A
D7
A
E7
D7
A
E7
Well, let me be


A
your lit - tle dog
till your big dog comes;
D7
Let me be your lit - tle dog
till your big dog comes,
A
E7
And when your big dog gets here,
D7
A
E7
D.S.al Fine
watch how your pup -py dog
runs.
Well,
I said I'm

She's A Woman

By JOHN LENNON and PAUL McCARTNEY



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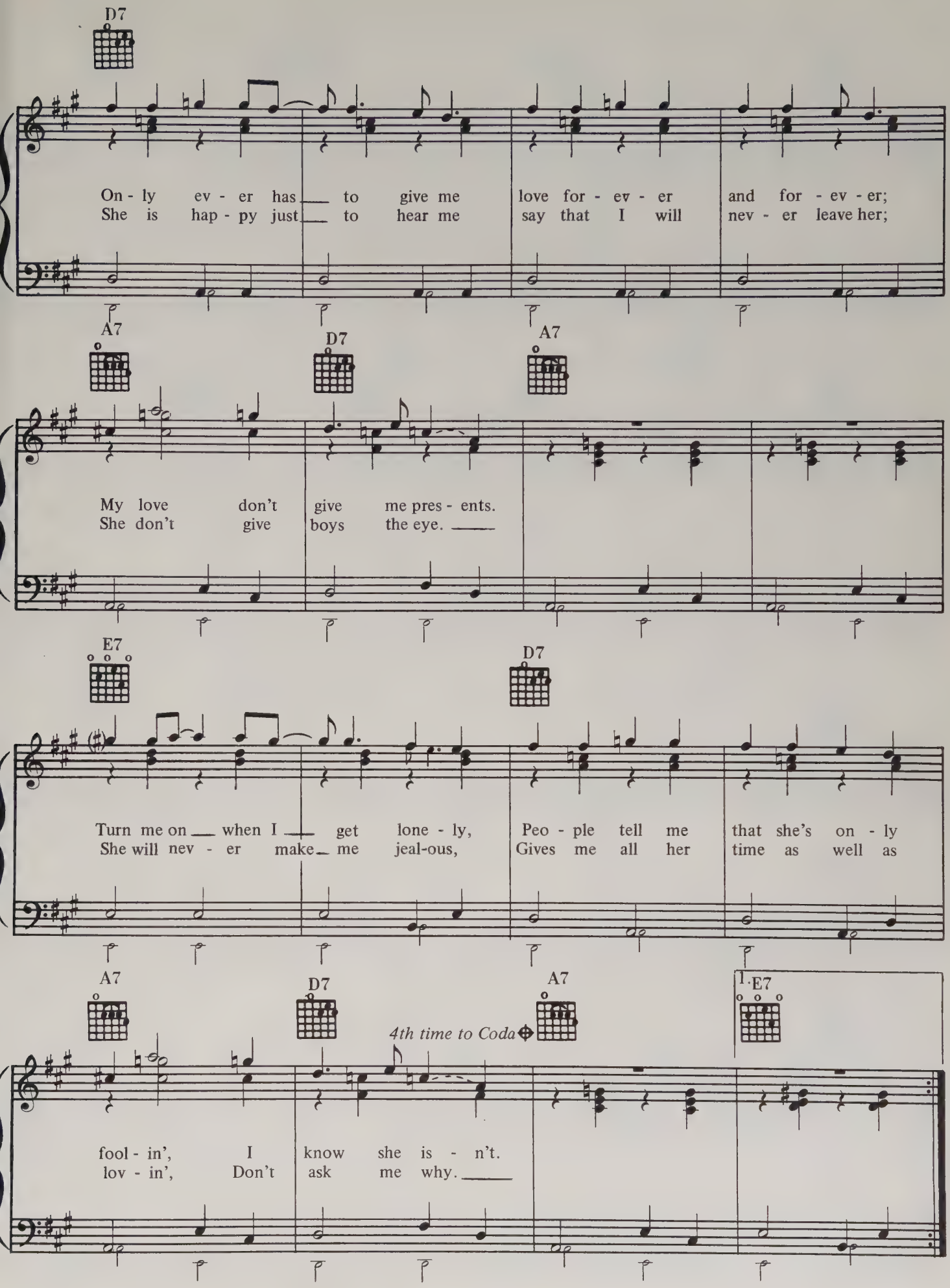
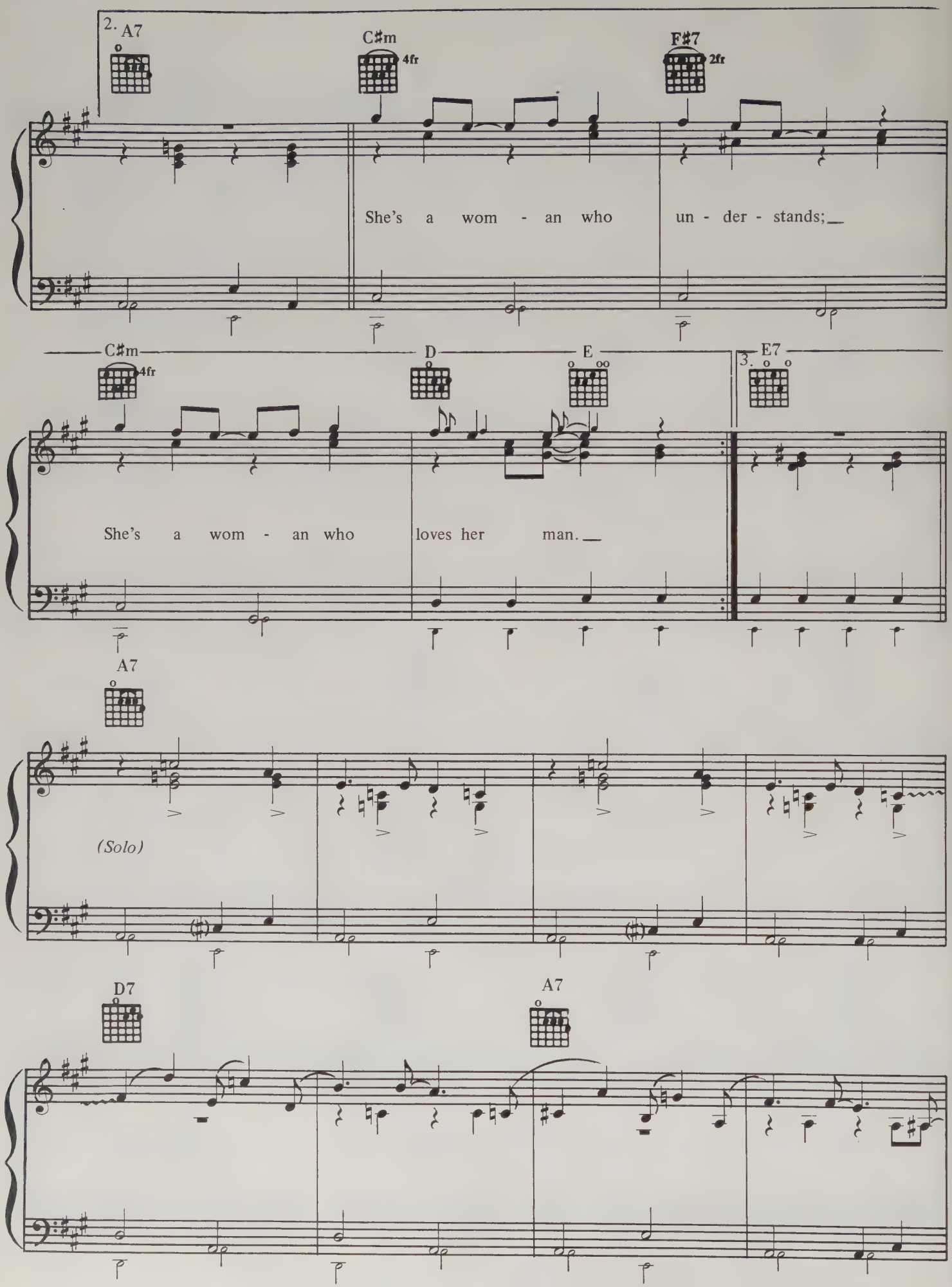
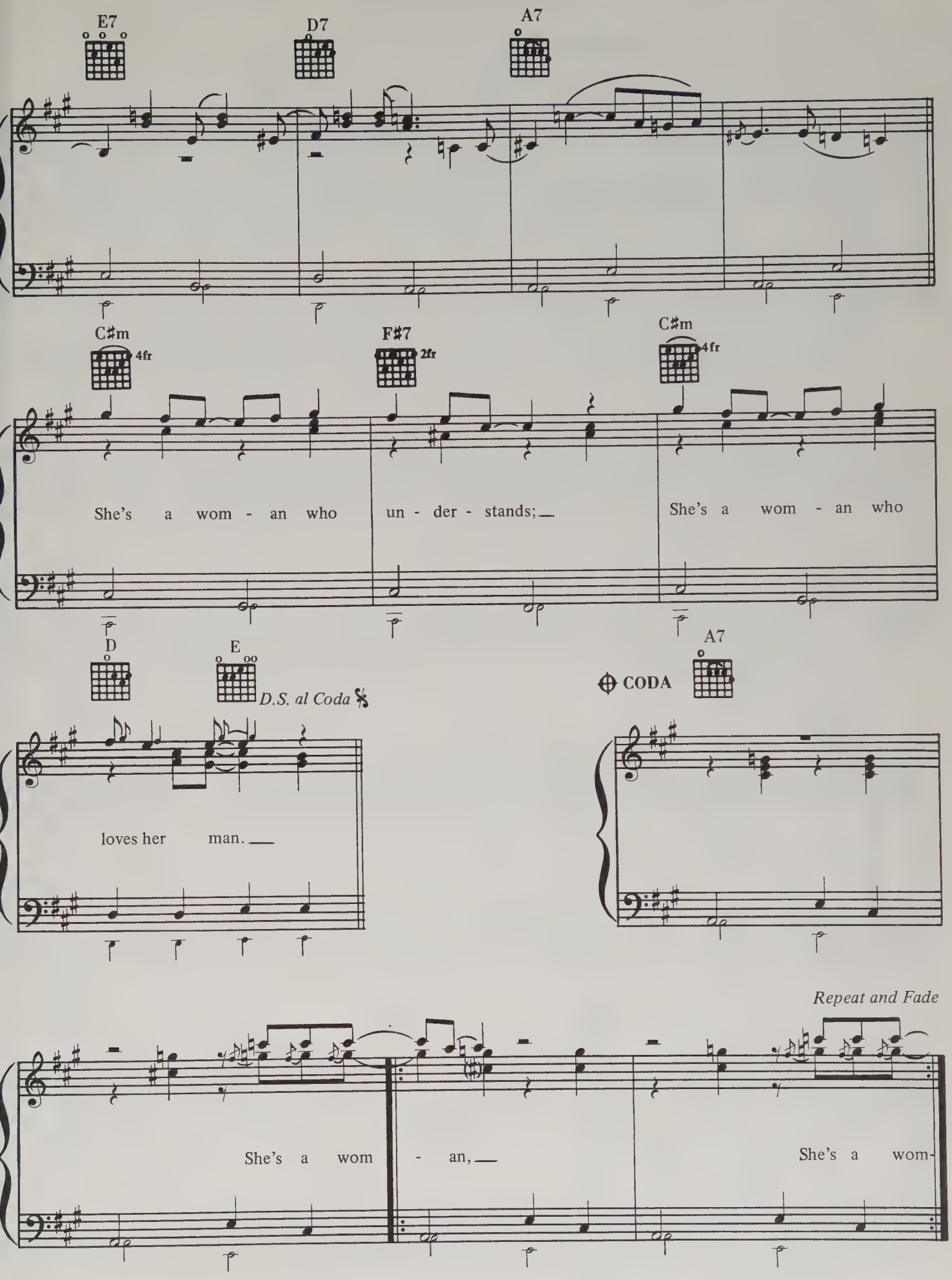
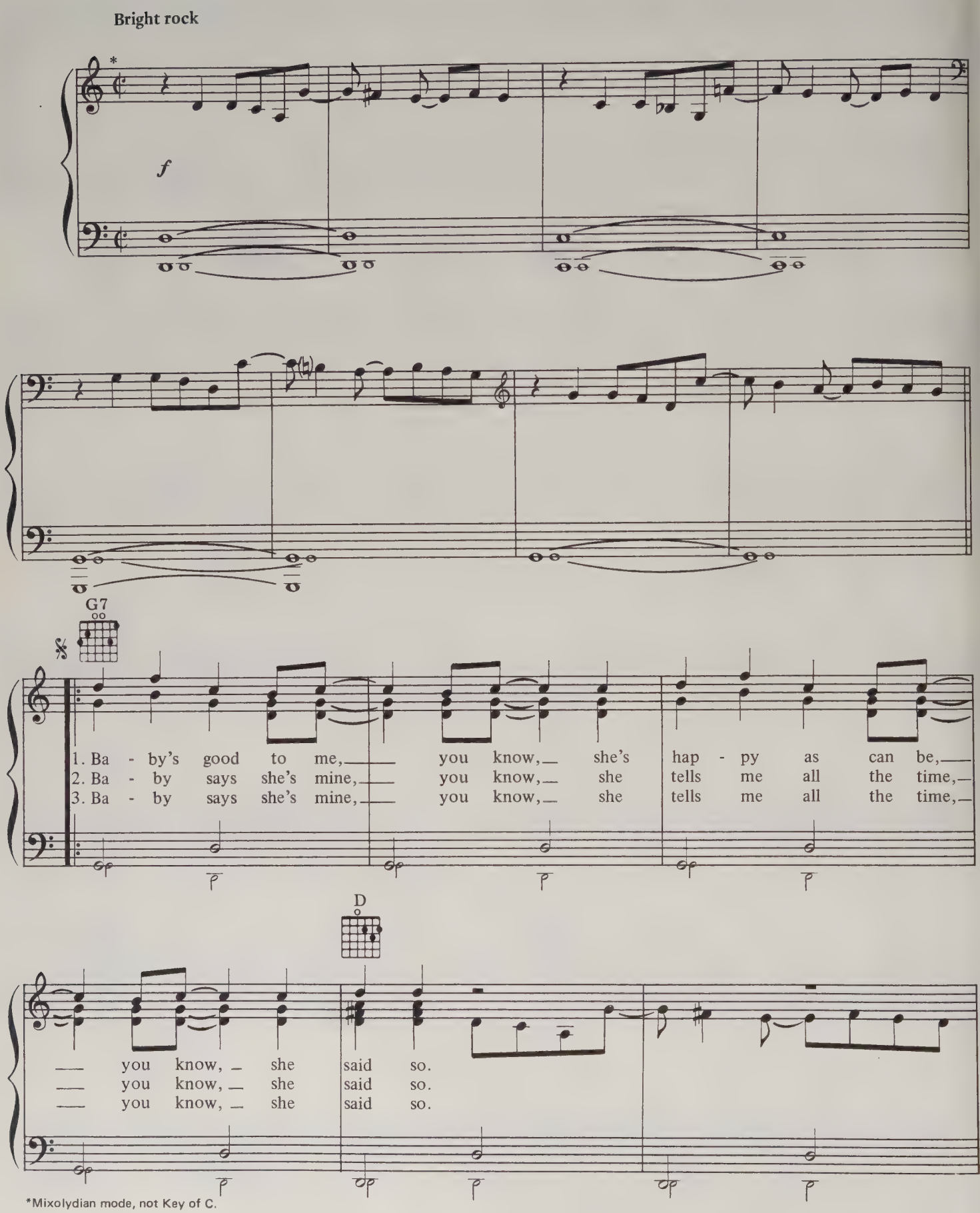

D7
On - ly ev - er has to give me love for - ev - er and for - ev - er;
She is hap - py just to hear me say that I will nev - er leave her;
A7
D7
A7
My love don't give me pres - ents.
She don't give boys the eye.
E7
D7
Turn me on when I get lone - ly, Peo - ple tell me that she's on - ly
She will nev - er make me jeal-ous, Gives me all her time as well as
A7
D7
A7
1. E7
4th time to Coda
fool - in', I know she is - n't.
lov - in', Don't ask me why.


2. A7
C♯m
4fr
F♯7
2fr
She's a wom - an who un - der - stands;
C♯m
4fr
D
E
3. E7
She's a wom - an who loves her man.
A7
(Solo)
D7
A7


E7
D7
A7
C♯m
4fr
F♯7
2fr
C♯m
4fr
She's a wom - an who un - der - stands;
She's a wom - an who
D
E
D.S. al Coda
loves her man.
CODA
A7
Repeat and Fade
She's a wom - an,
She's a wom-

I Feel Fine

By JOHN LENNON and PAUL McCARTNEY


Bright rock
*
f
G7
1. Ba - by's good to me, you know, she's hap - py as can be,
2. Ba - by says she's mine, you know, she tells me all the time,
3. Ba - by says she's mine, you know, she tells me all the time,
D
you know, she said so.
you know, she said so.
you know, she said so.

*Mixolydian mode, not Key of C.

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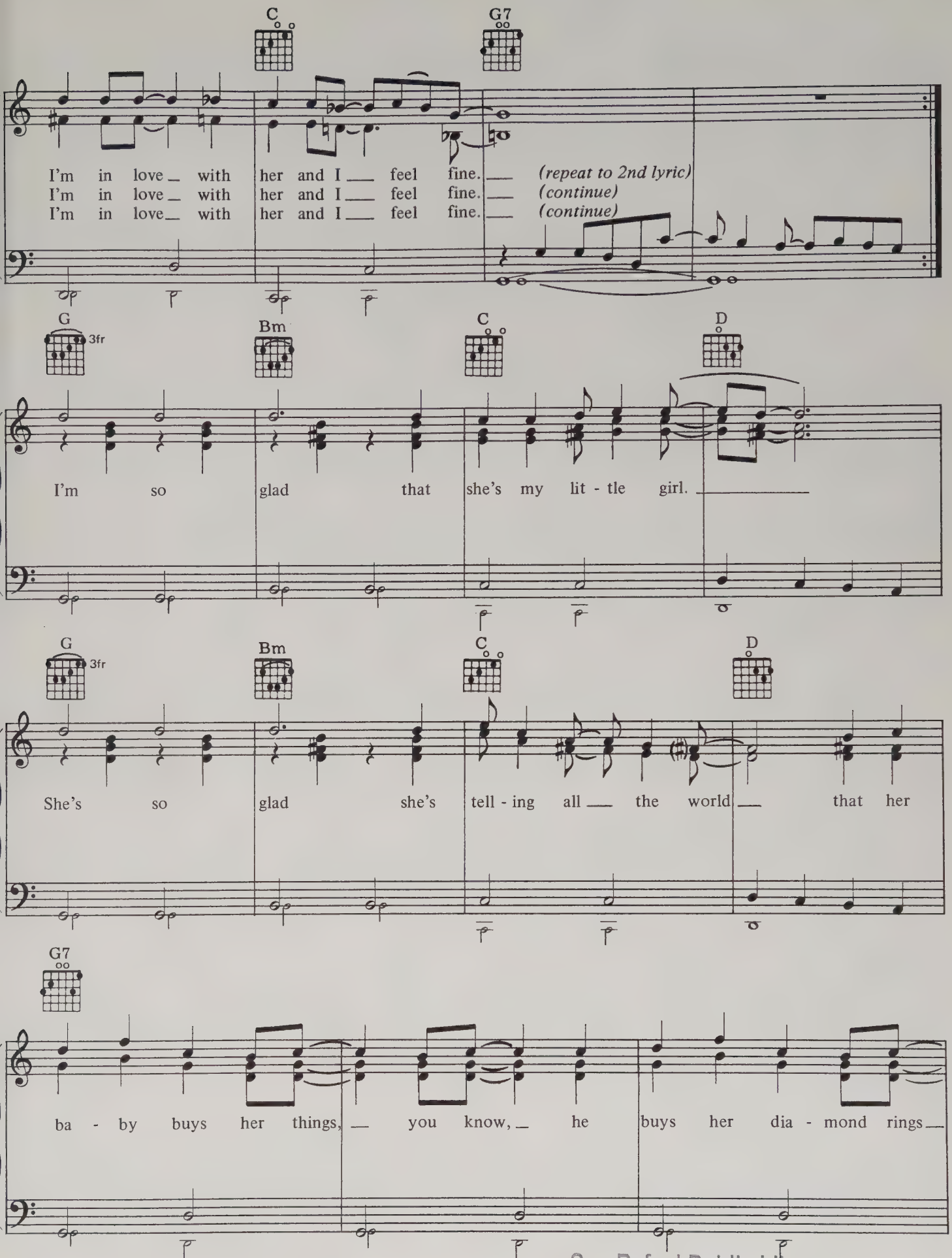

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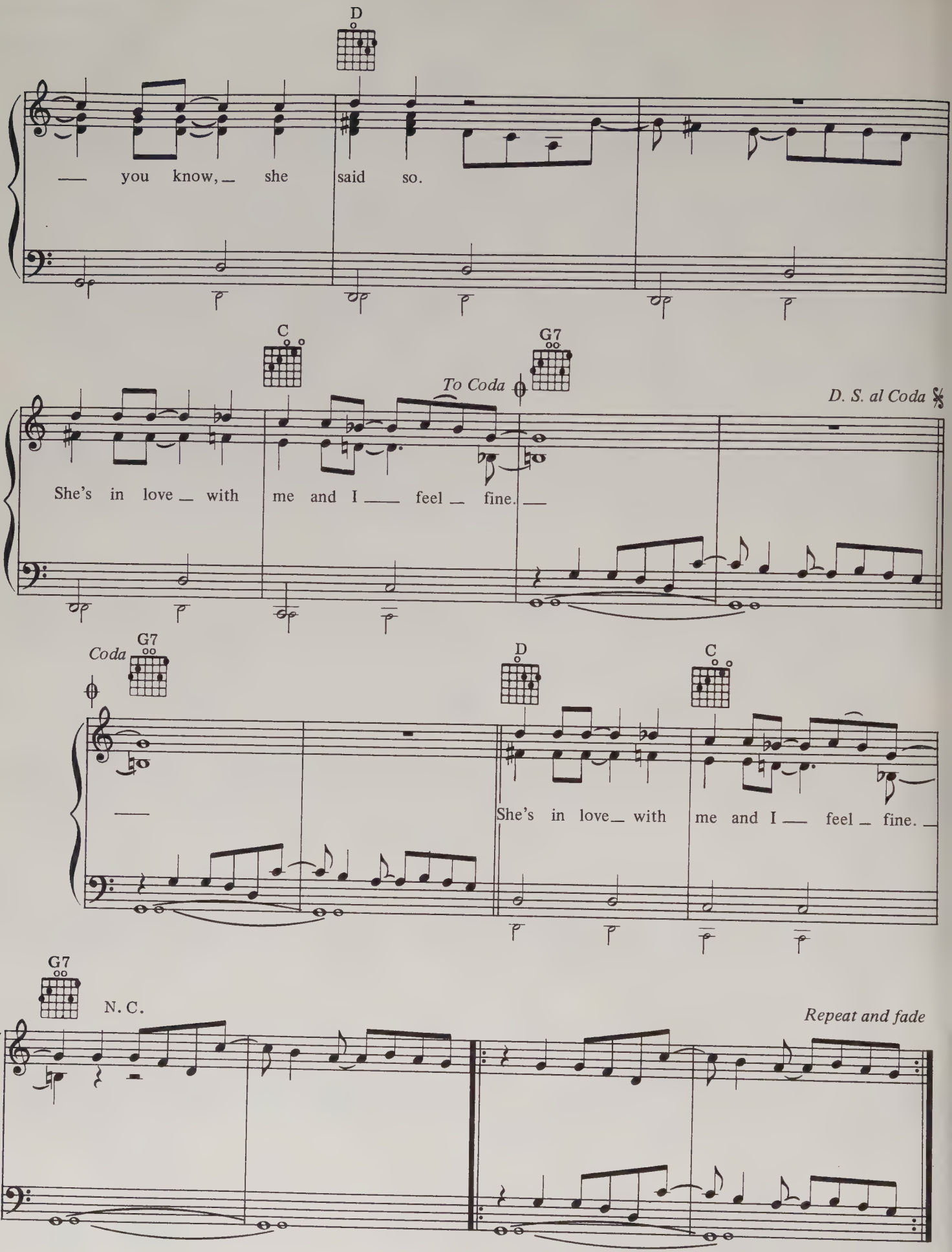
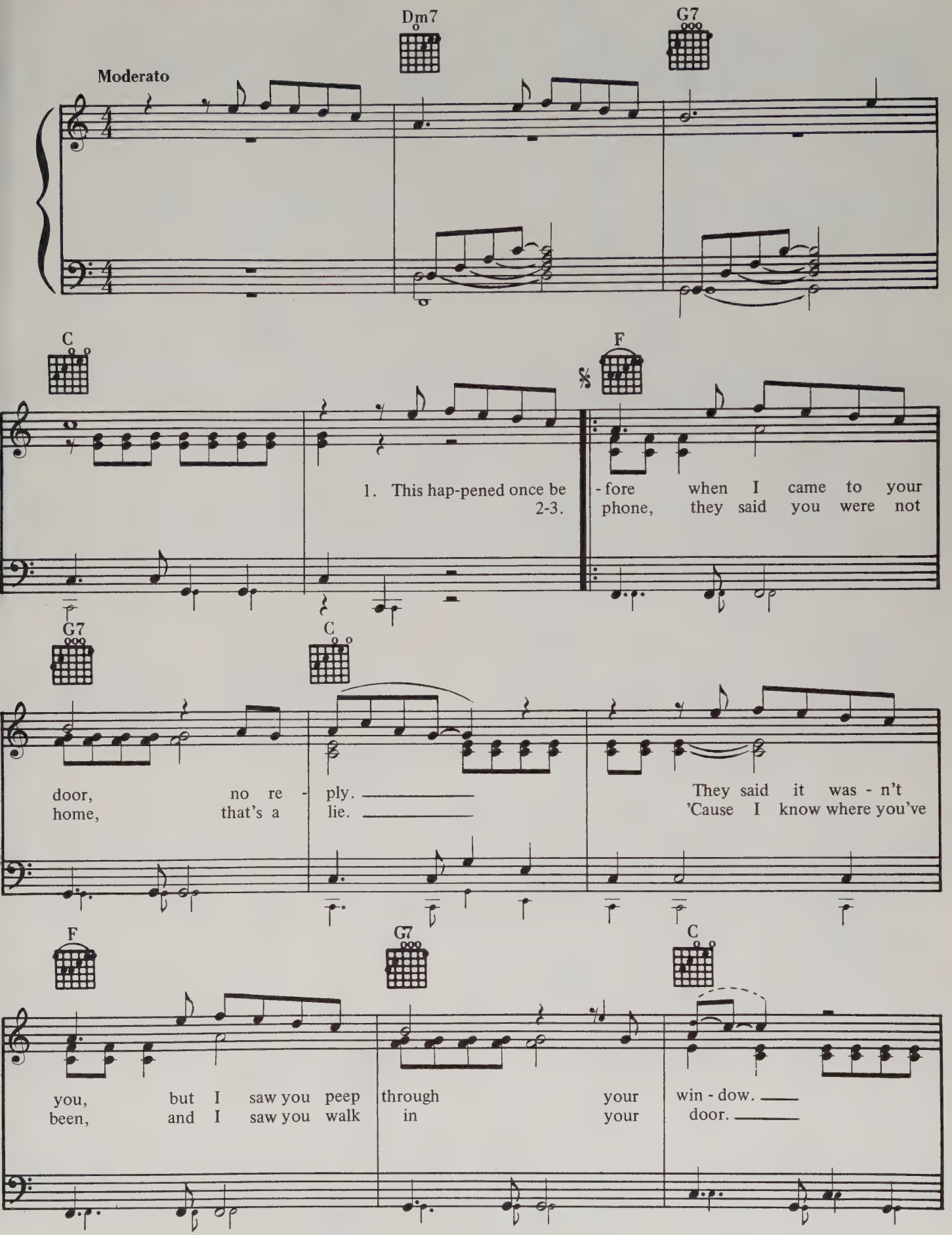

D
— you know, — she said so.
C
G7
To Coda
D. S. al Coda
She's in love — with me and I — feel — fine. —
Coda
G7
D
C
She's in love — with me and I — feel — fine. —
G7
N. C.
Repeat and fade

No Reply

By JOHN LENNON and PAUL McCARTNEY



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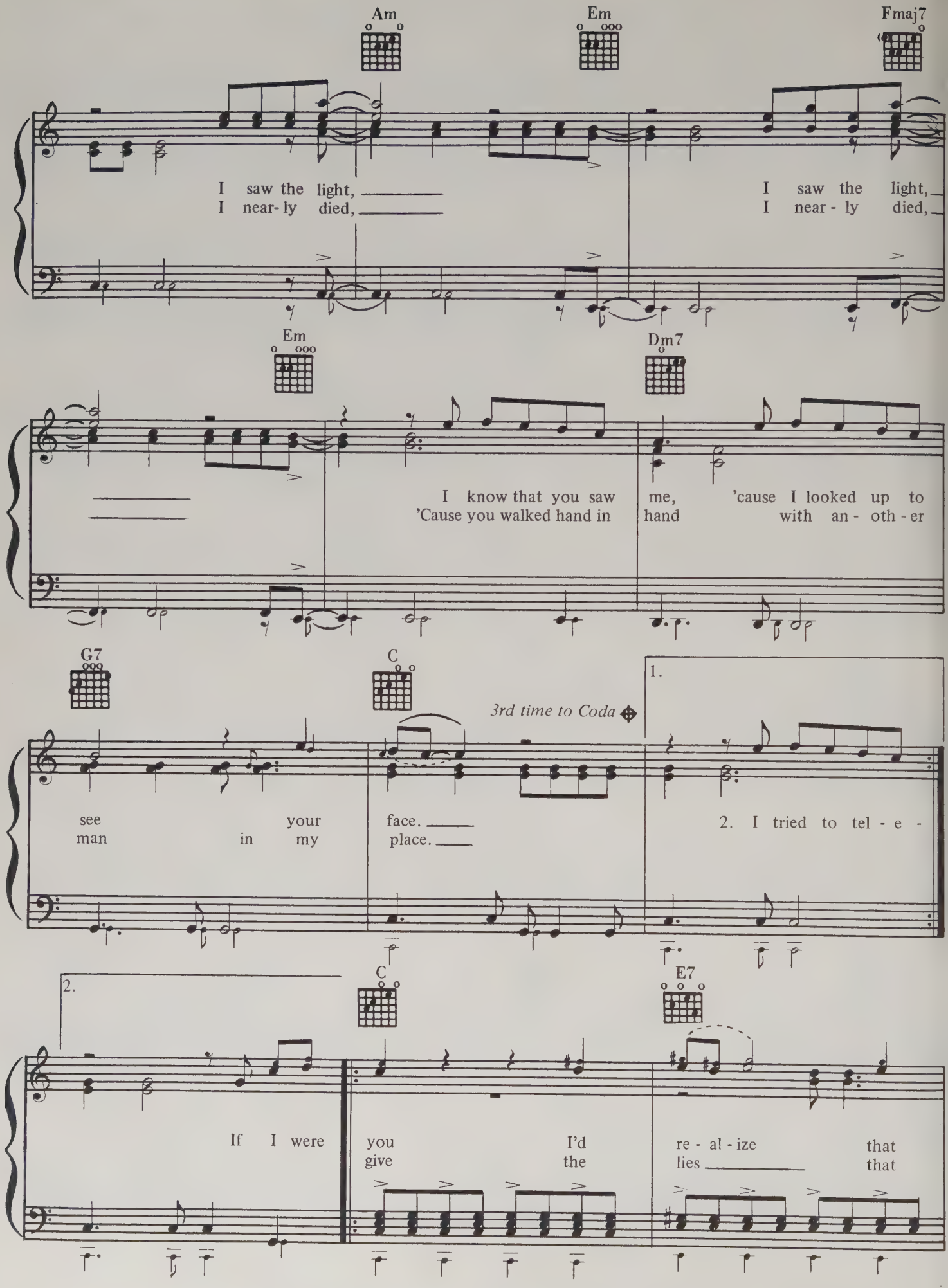
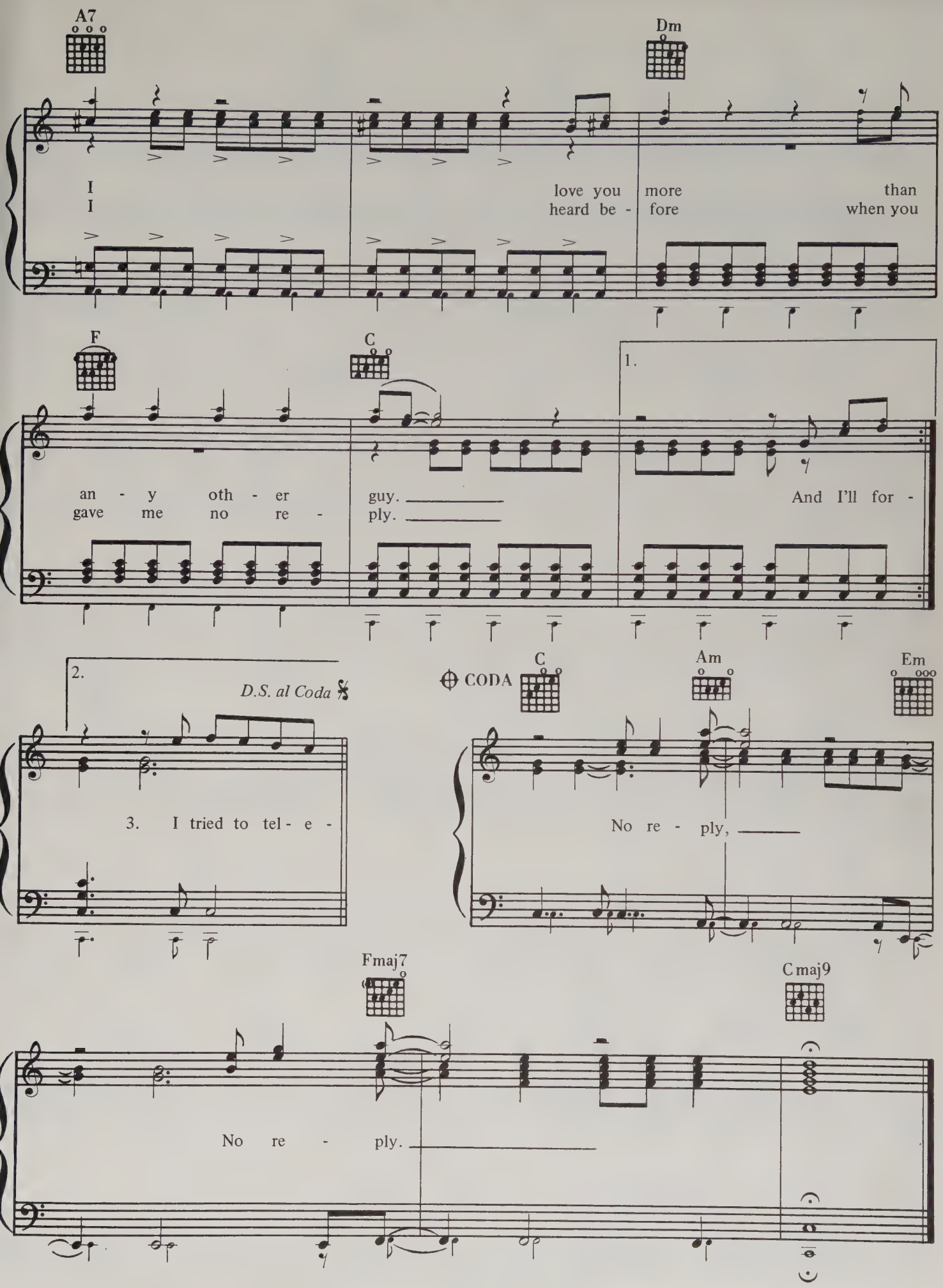
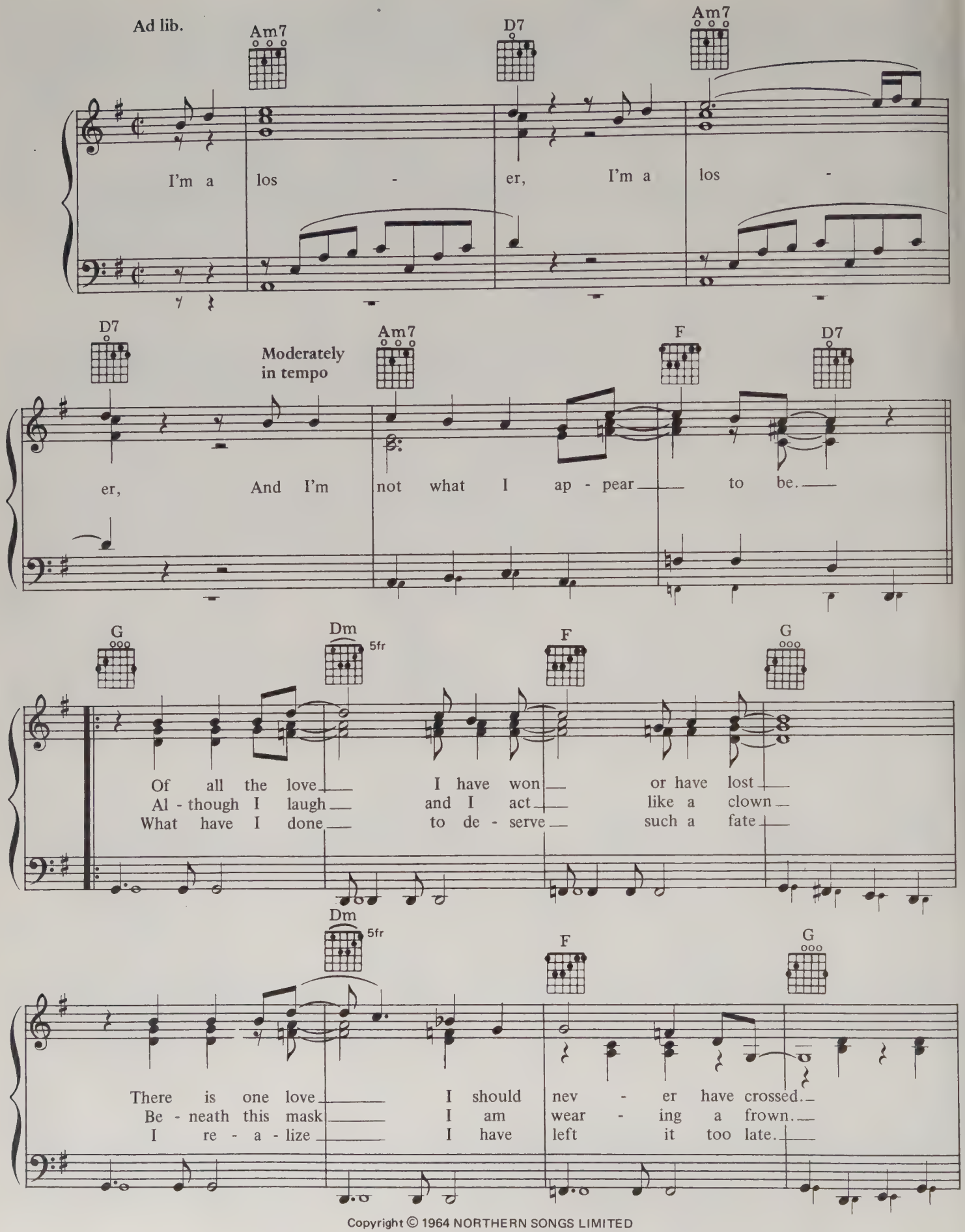

Am
Em
Fmaj7
I saw the light,
I near- ly died,
I saw the light,
I near - ly died,
Em
Dm7
I know that you saw me, 'cause I looked up to
'Cause you walked hand in hand with an - oth - er
G7
C
3rd time to Coda
1.
see your face.
man in my place.
2. I tried to tel - e -
C
E7
2.
If I were you I'd re - al - ize that
give the lies that


A7
Dm
I
I
love you more than
heard be - fore when you
F
C
1.
an - y oth - er
gave me no re -
guy.
ply.
And I'll for -
2.
D.S. al Coda
CODA
C
Am
Em
3. I tried to tel - e -
No re - ply,
Fmaj7
Cmaj9
No re - ply.

I'm A Loser

By JOHN LENNON and PAUL McCARTNEY


Ad lib.
Am7
D7
Am7
I'm a los - er, I'm a los -
D7
Moderately in tempo
Am7
F
D7
er, And I'm not what I ap - pear to be.
G
Dm
5fr
F
G
Of all the love I have won or have lost
Al - though I laugh and I act like a clown
What have I done to de - serve such a fate
Dm
5fr
F
G
There is one love I should nev - er have crossed.
Be - neath this mask I am wear - ing a frown.
I re - a - lize I have left it too late.

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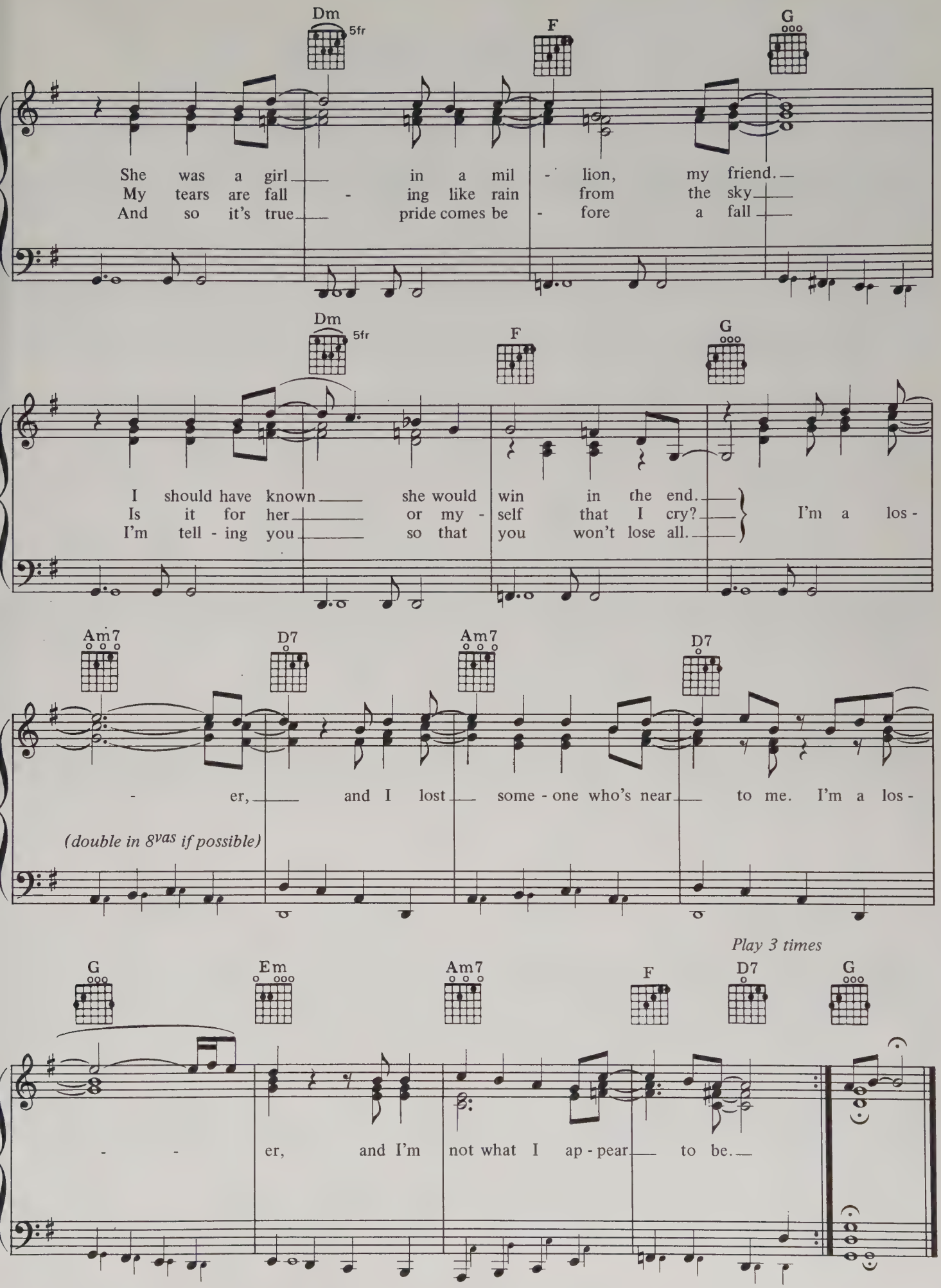
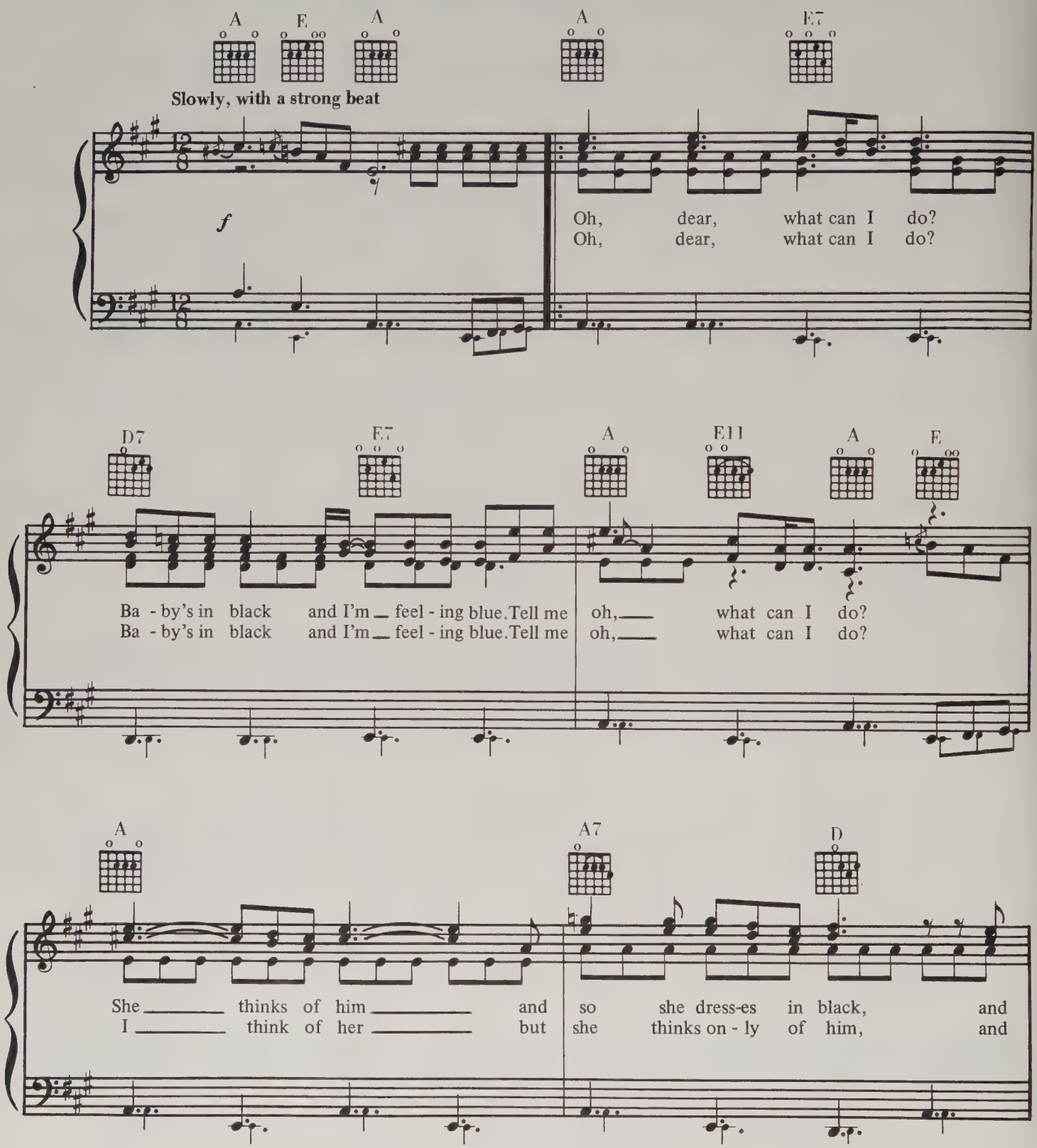

Dm
5fr
F
G
She was a girl in a mil - lion, my friend.
My tears are fall - ing like rain from the sky
And so it's true pride comes be - fore a fall
Dm
5fr
F
G
I should have known she would win in the end.
Is it for her or my - self that I cry?
I'm tell - ing you so that you won't lose all.
I'm a los -
Am7
D7
Am7
D7
- er, and I lost some - one who's near to me. I'm a los -
(double in 8vas if possible)
Play 3 times
G
Em
Am7
F
D7
G
- - er, and I'm not what I ap - pear to be.

Baby's In Black

By JOHN LENNON and PAUL McCARTNEY


A
E
A
A
E7
Slowly, with a strong beat
f
Oh, dear, what can I do?
Oh, dear, what can I do?
D7
E7
A
E11
A
E
Ba - by's in black and I'm feel - ing blue. Tell me oh, what can I do?
Ba - by's in black and I'm feel - ing blue. Tell me oh, what can I do?
A
A7
D
She thinks of him and so she dress-es in black, and
I think of her but she thinks on - ly of him, and

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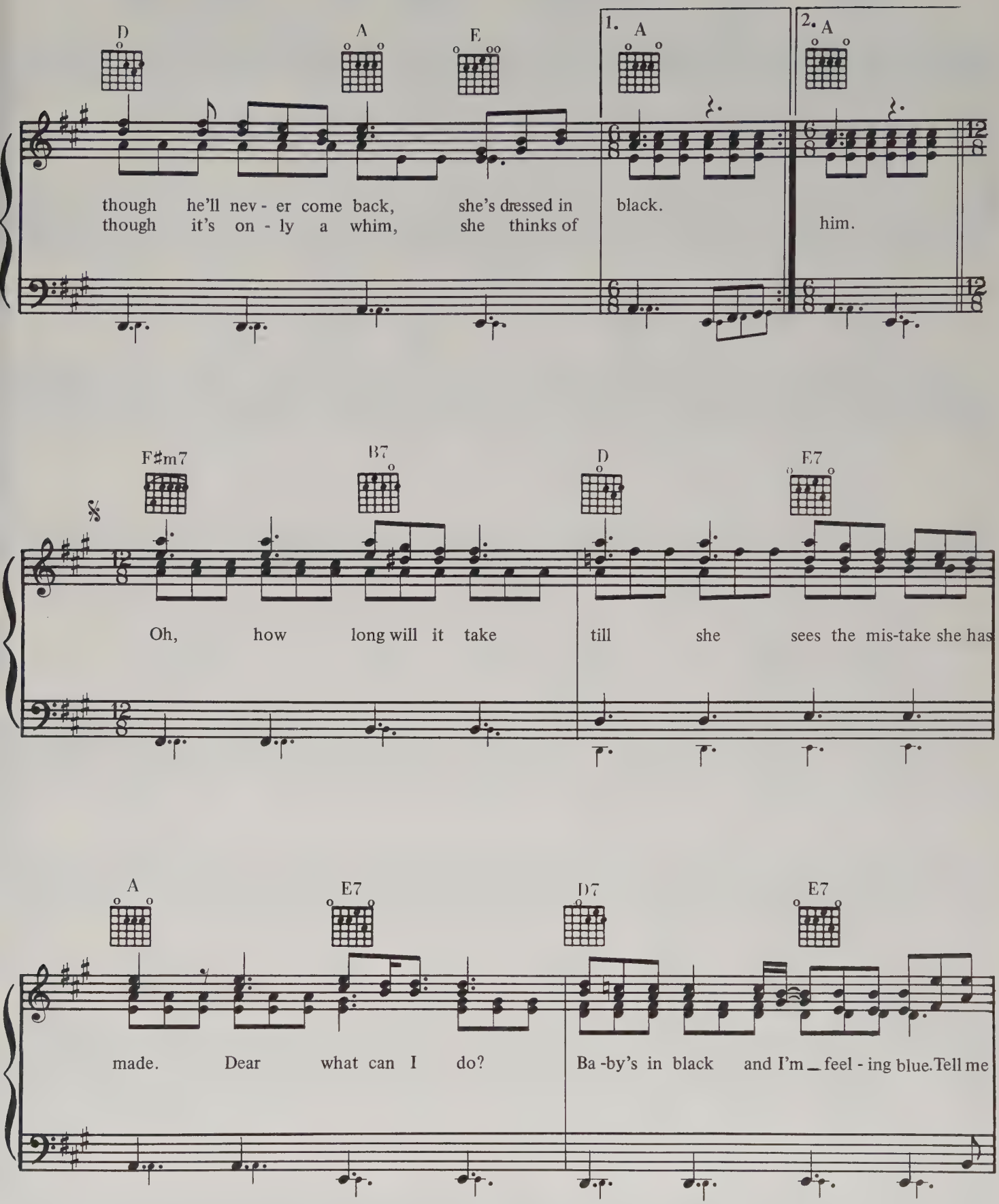
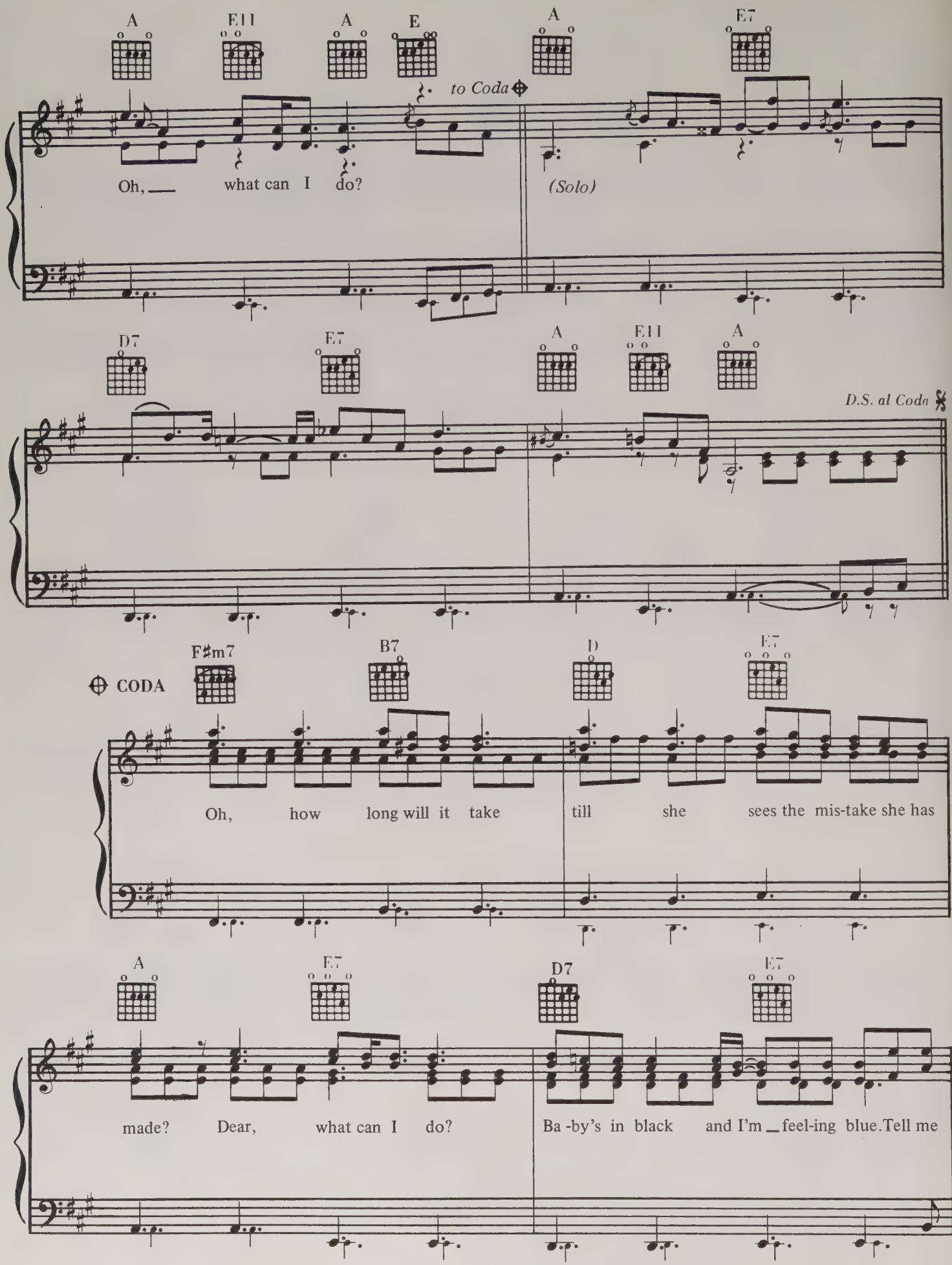
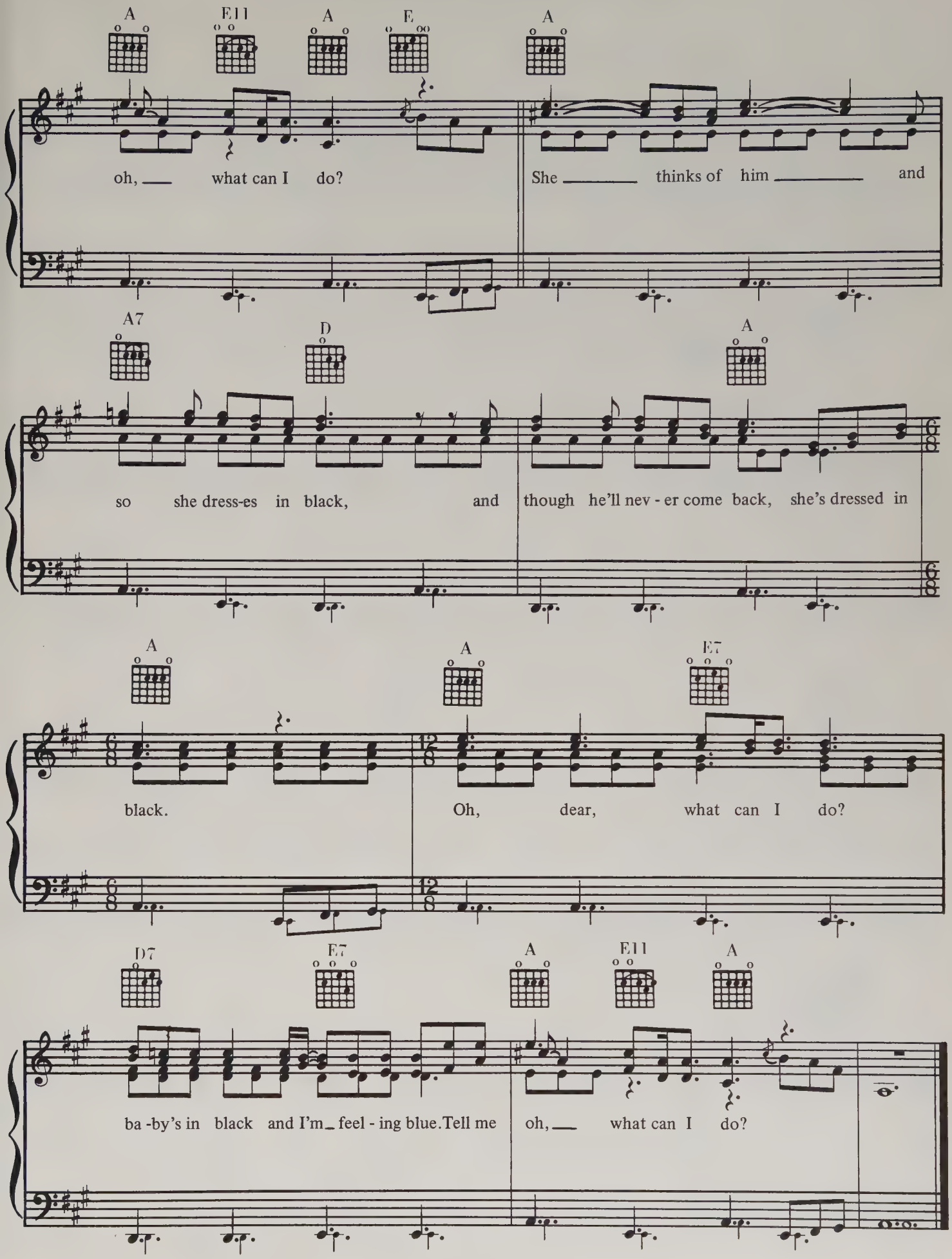
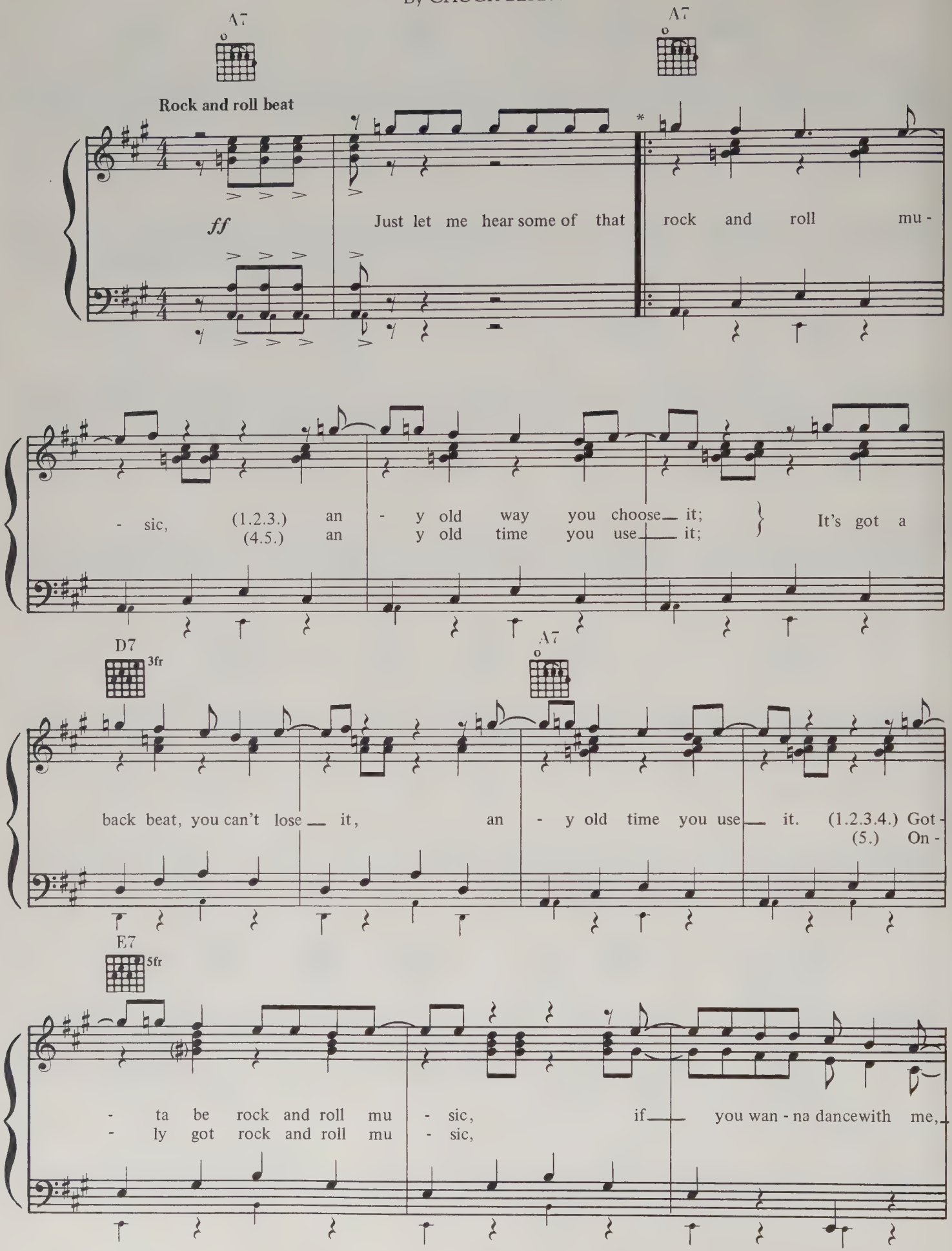

D
A
E
1. A
2. A
though he'll nev - er come back, she's dressed in black.
though it's on - ly a whim, she thinks of him.
F♯m7
B7
D
E7
Oh, how long will it take till she sees the mis-take she has
A
E7
D7
E7
made. Dear what can I do?
Ba -by's in black and I'm _ feel - ing blue. Tell me


A
E11
A
E
A
E7
to Coda
Oh, what can I do?
(Solo)
D7
E7
A
E11
A
D.S. al Coda
CODA
F♯m7
B7
D
E7
Oh, how long will it take till she sees the mis-take she has
A
E7
D7
E7
made? Dear, what can I do?
Ba -by's in black and I'm feel-ing blue. Tell me


A E11 A E A
oh, what can I do?
She thinks of him and
A7 D A
so she dress-es in black, and though he'll nev - er come back, she's dressed in
A A E7
black. Oh, dear, what can I do?
D7 E7 A E11 A
ba -by's in black and I'm feel - ing blue. Tell me oh, what can I do?

Rock And Roll Music

By CHUCK BERRY


A7
A7
Rock and roll beat
ff
Just let me hear some of that rock and roll mu -
- sic, (1.2.3.) an - y old way you choose it;
(4.5.) an y old time you use it;
It's got a
D7
3fr
A7
back beat, you can't lose it, an - y old time you use it. (1.2.3.4.) Got -
(5.) On -
E7
5fr
- ta be rock and roll mu - sic, if you wan - na dancewith me,
- ly got rock and roll mu - sic,

**Between bars 2 & 15 piano generally plays 8ths in the right hand.*

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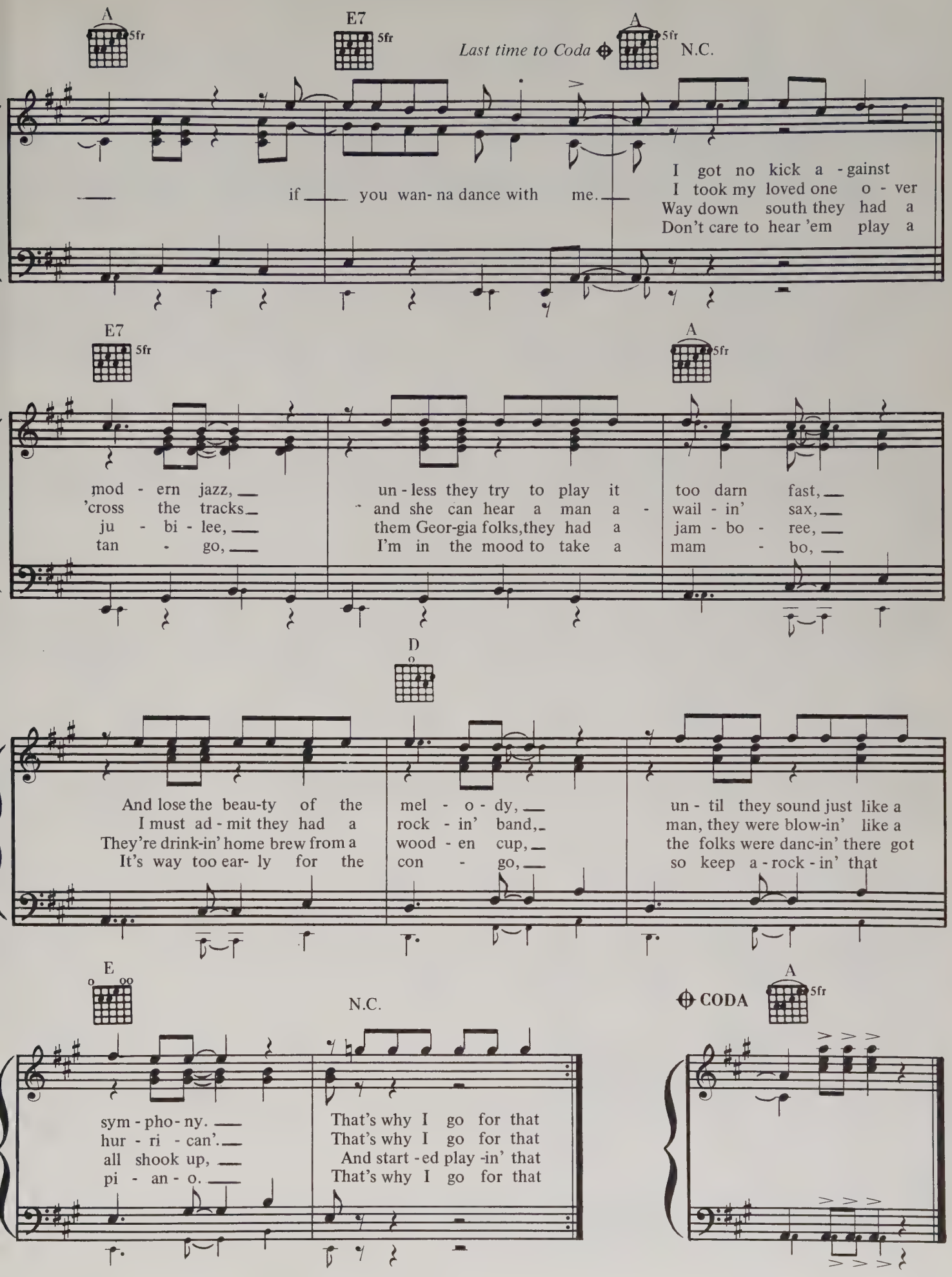
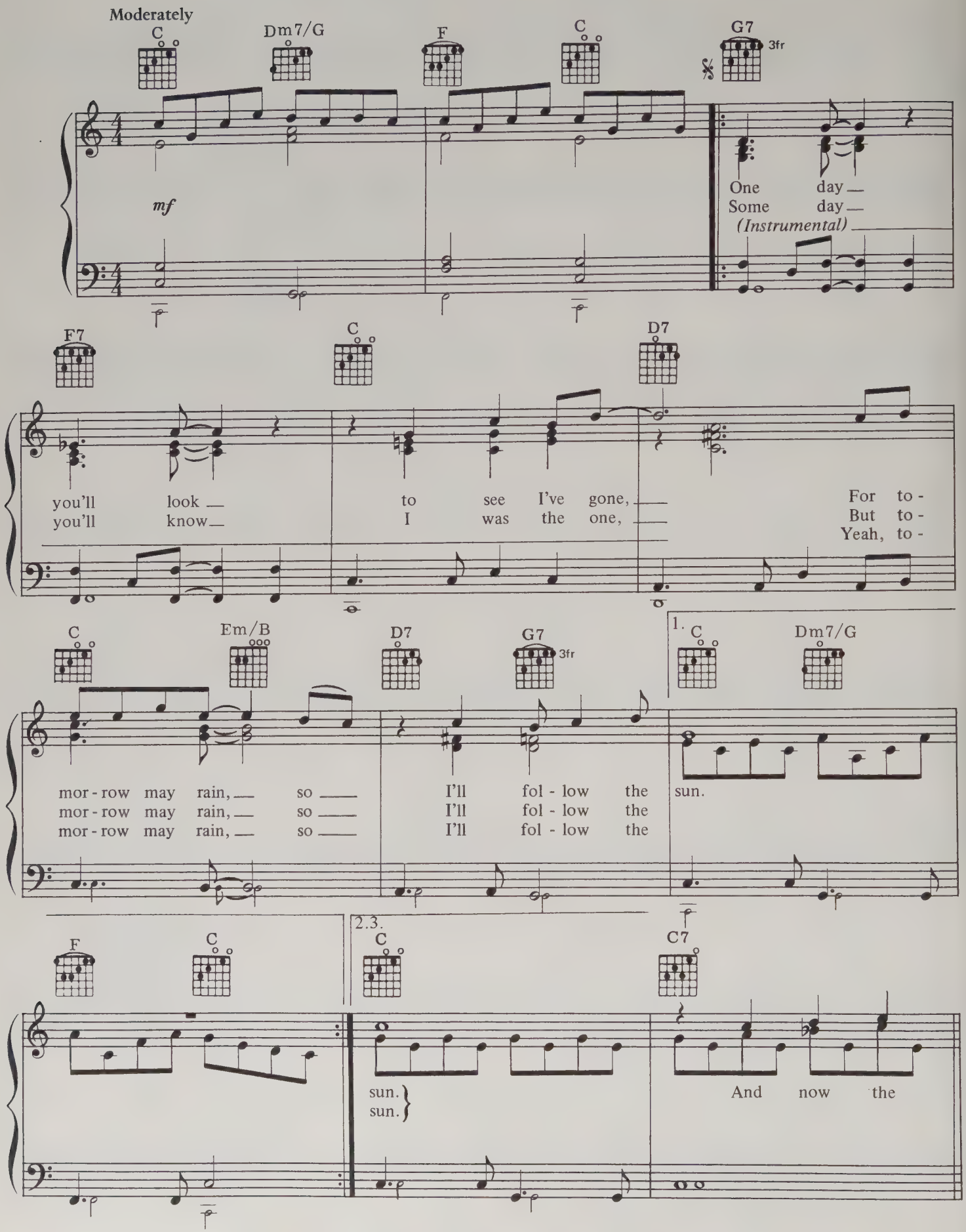

A
5fr
E7
5fr
Last time to Coda
A
5fr
N.C.
if you wan- na dance with me.
I got no kick a - gainst
I took my loved one o - ver
Way down south they had a
Don't care to hear 'em play a
E7
5fr
A
5fr
mod - ern jazz,
'cross the tracks
ju - bi - lee,
tan - go,
un - less they try to play it
and she can hear a man a -
them Geor-gia folks,they had a
I'm in the mood to take a
too darn fast,
wail - in' sax,
jam - bo - ree,
mam - bo,
D
And lose the beau-ty of the
I must ad - mit they had a
They're drink-in' home brew from a
It's way too ear- ly for the
mel - o - dy,
rock - in' band,
wood - en cup,
con - go,
un - til they sound just like a
man, they were blow-in' like a
the folks were danc-in' there got
so keep a - rock - in' that
E
N.C.
CODA
A
5fr
sym - pho - ny.
hur - ri - can'.
all shook up,
pi - an - o.
That's why I go for that
That's why I go for that
And start - ed play -in' that
That's why I go for that

I'll Follow The Sun

By JOHN LENNON and PAUL McCARTNEY



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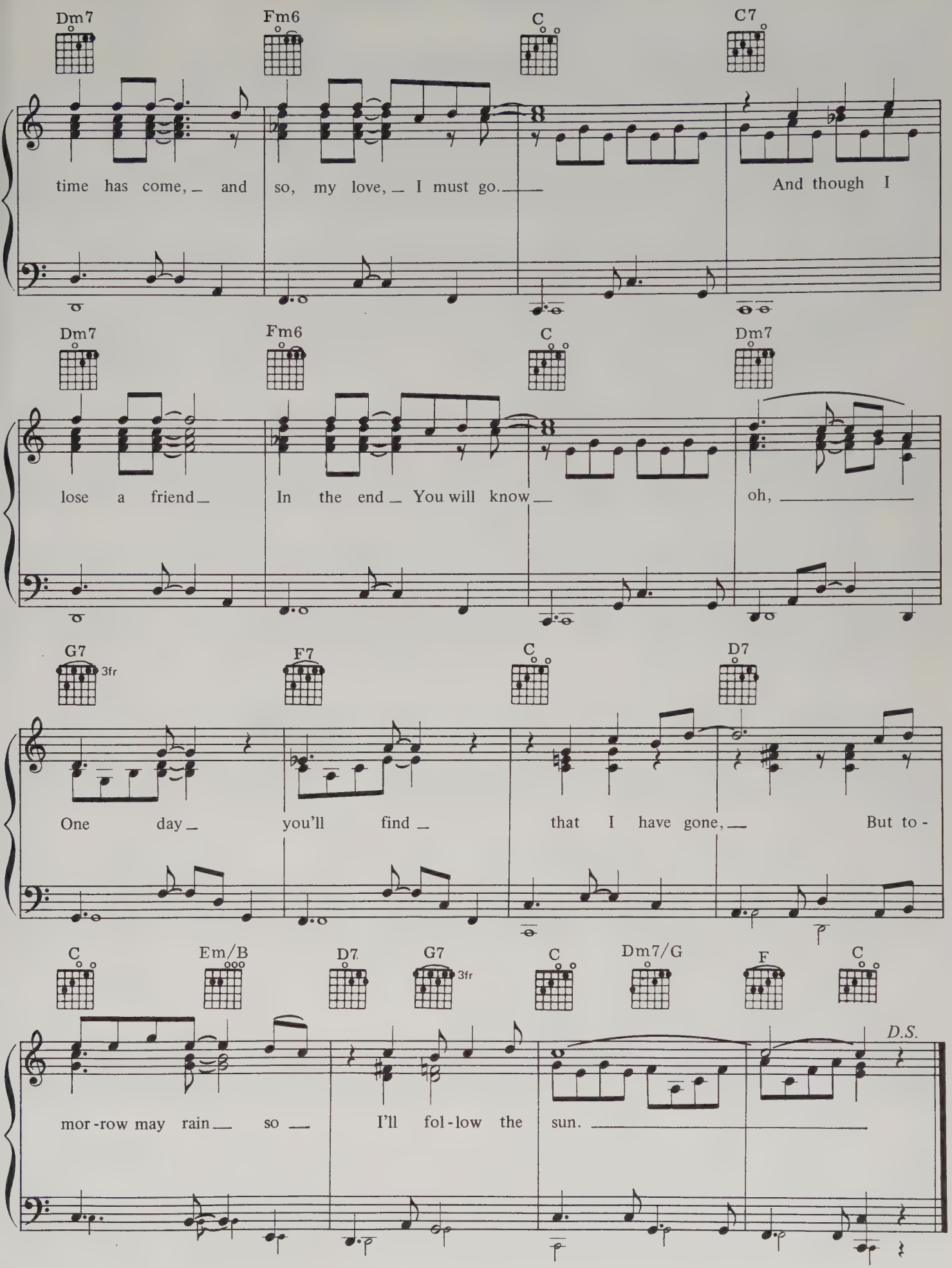
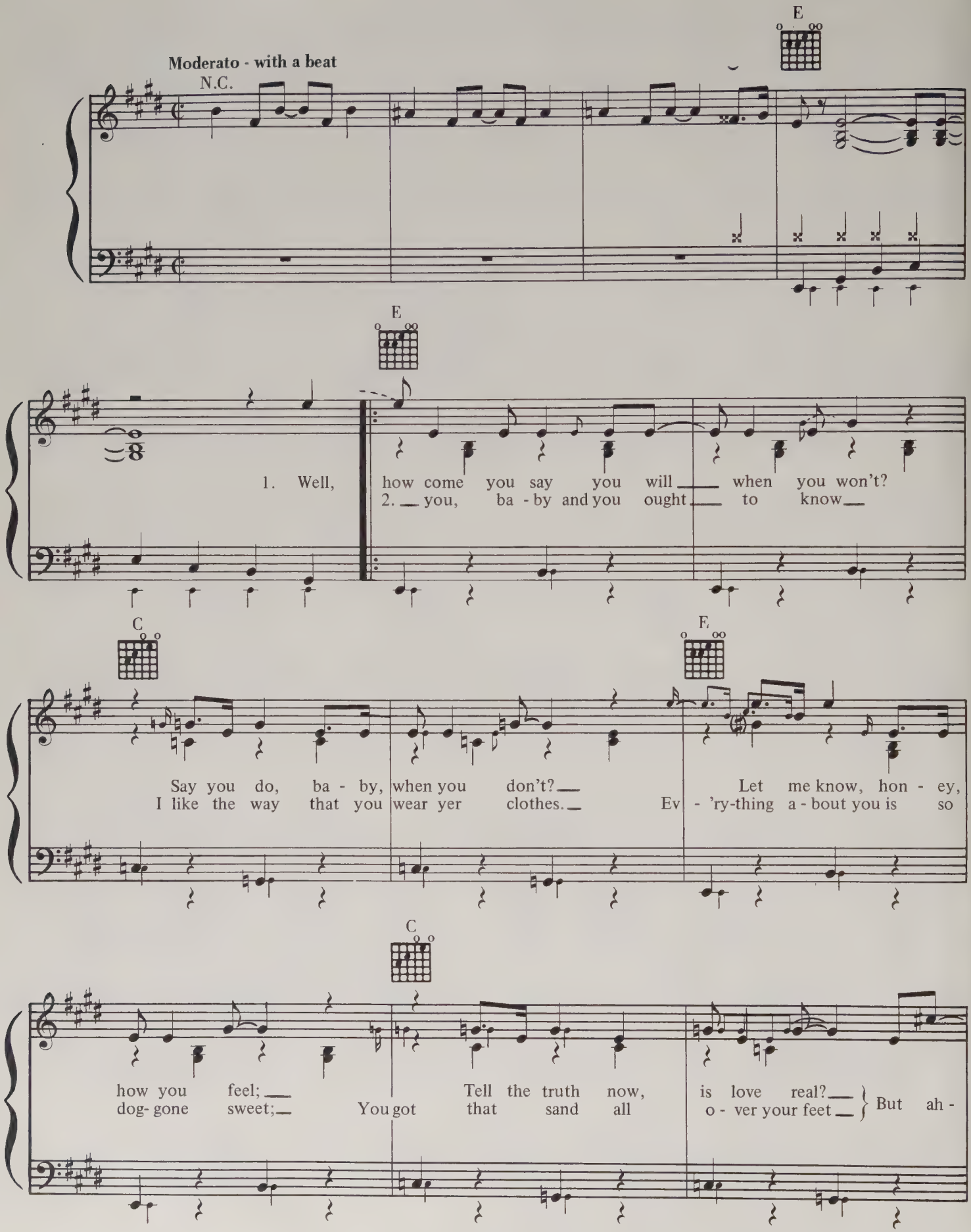

Dm7
Fm6
C
C7
time has come, and so, my love, I must go.
And though I
Dm7
Fm6
C
Dm7
lose a friend
In the end You will know
oh,
G7
3fr
F7
C
D7
One day you'll find
that I have gone,
But to -
C
Em/B
D7
G7
3fr
C
Dm7/G
F
C
mor - row may rain so
I'll fol - low the
sun.
D.S.

Honey Don't

By CARL LEE PERKINS


Moderato - with a beat
N.C.
E
E
1. Well, how come you say you will when you won't?
2. you, ba - by and you ought to know
C
F
Say you do, ba - by, when you don't?
I like the way that you wear yer clothes.
Let me know, hon - ey,
Ev - 'ry-thing a - bout you is so
C
how you feel;
dog- gone sweet;
You got
Tell the truth now,
that sand all
is love real?
o - ver your feet
But ah -

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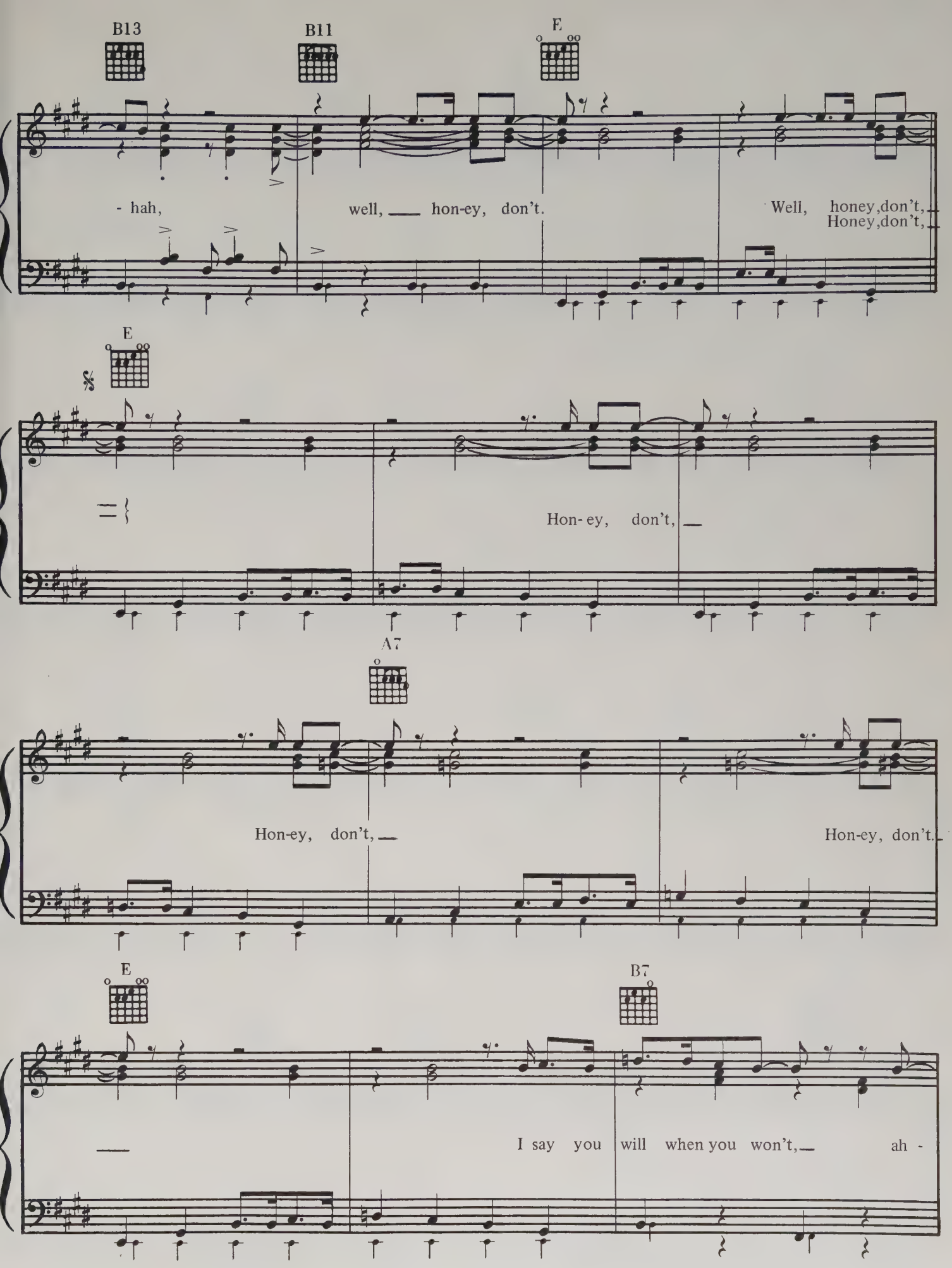
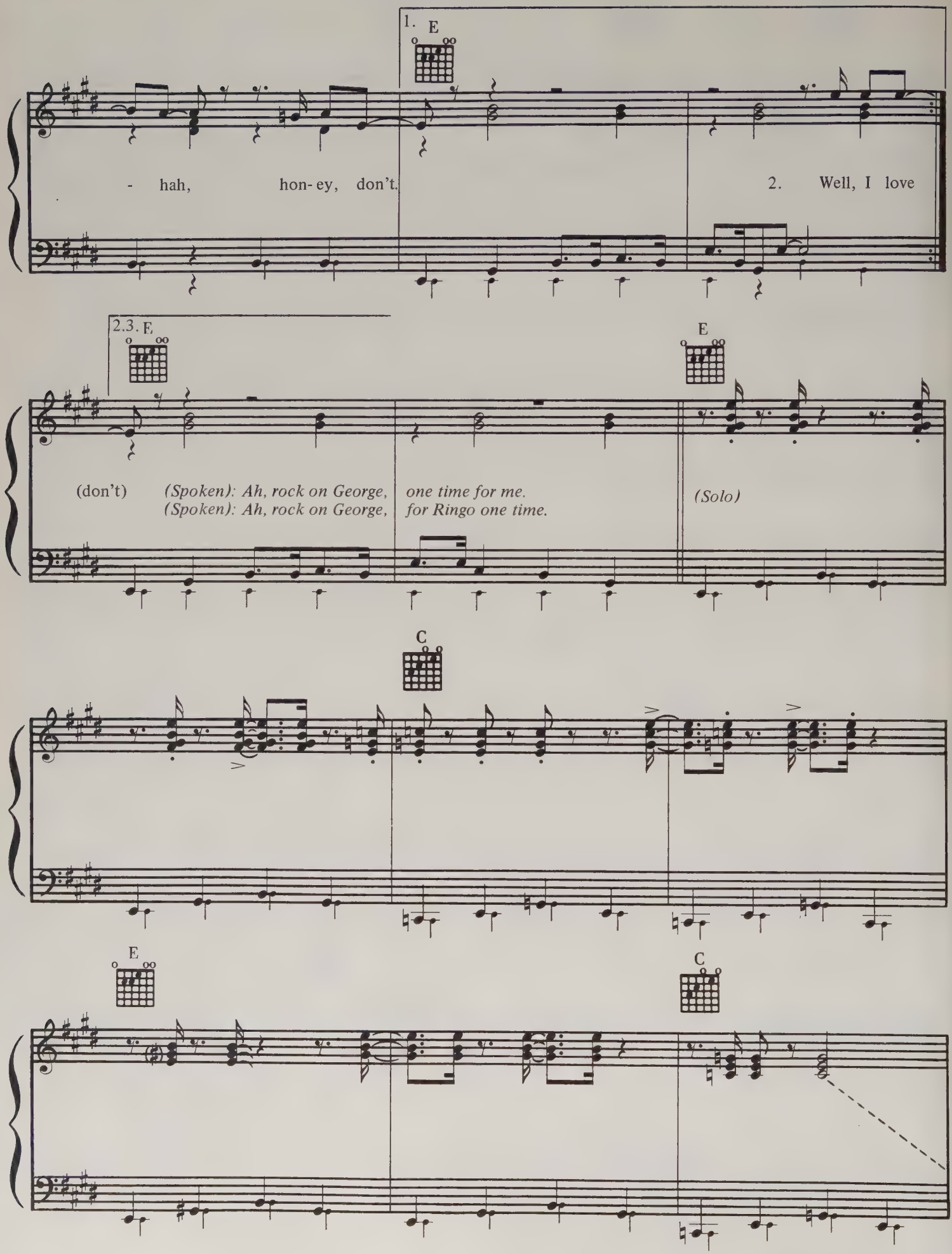
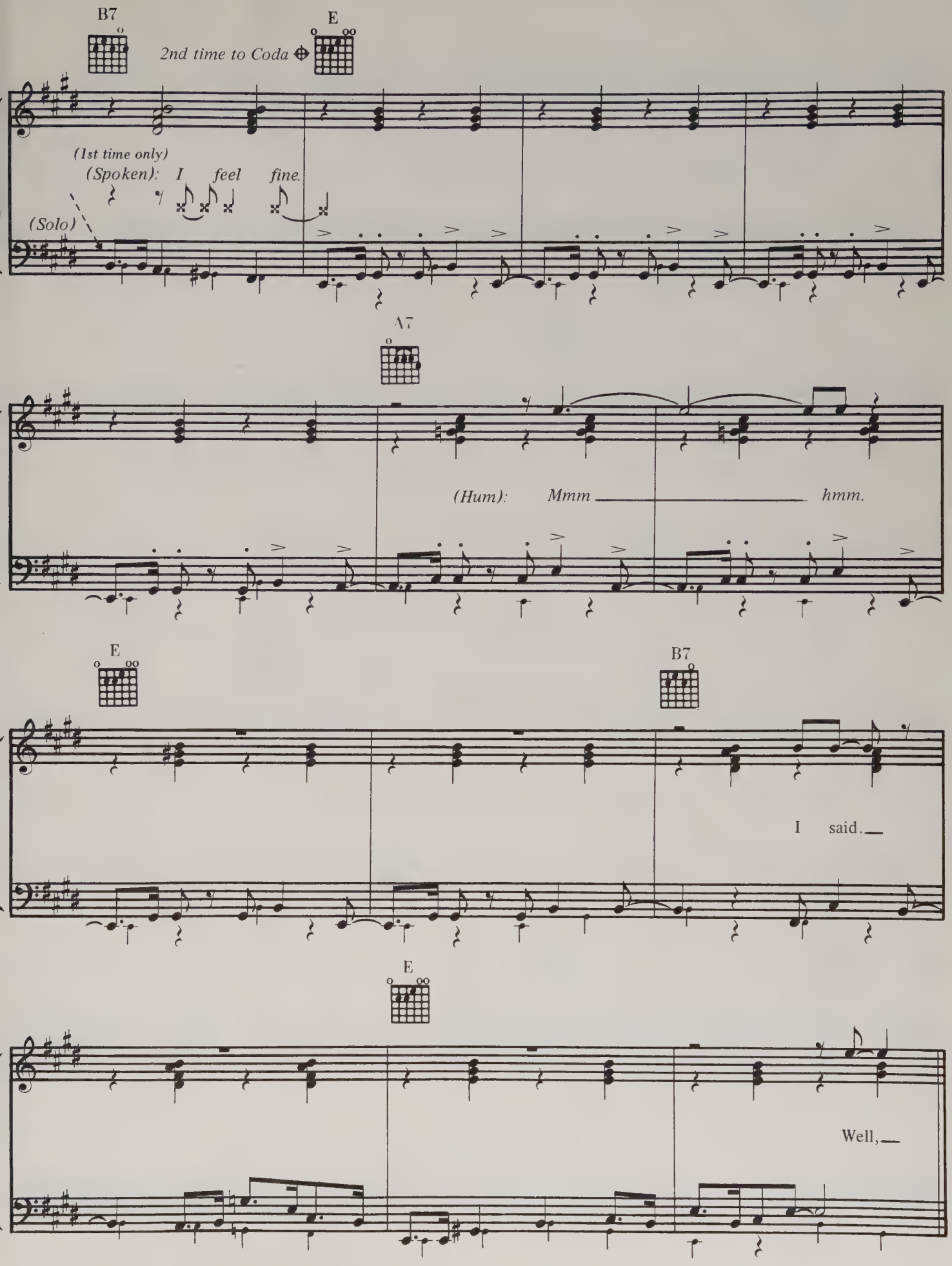
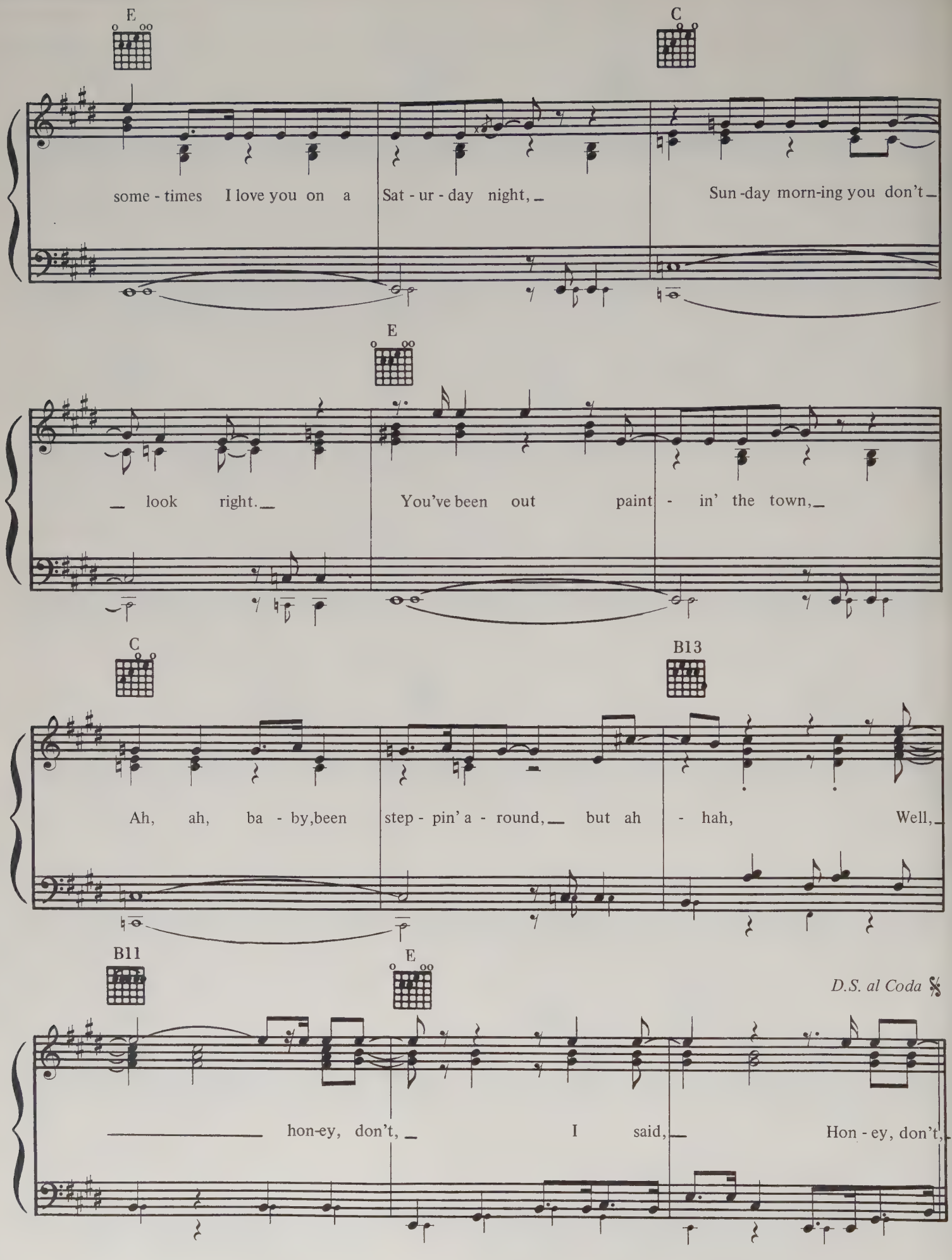
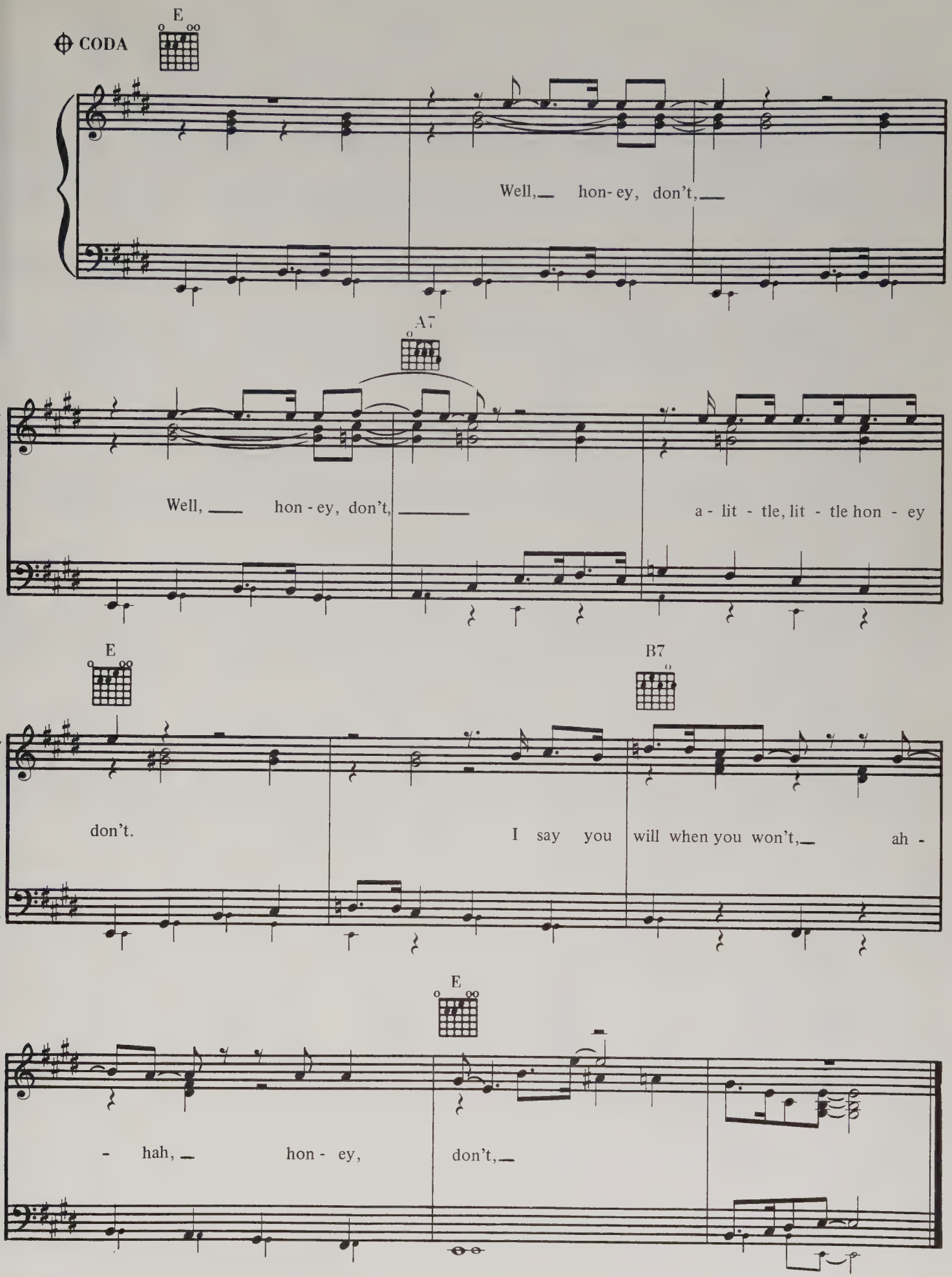

B13
B11
E
- hah,
well, ___ hon-ey, don't.
Well, honey,don't,
Honey,don't,
E
Hon- ey, don't, ___
A7
Hon-ey, don't, ___
Hon-ey, don't.
E
B7
I say you will when you won't, ___ ah -


1. E
- hah, hon- ey, don't.
2. Well, I love
2.3. E
E
(don't)
(Spoken): Ah, rock on George,
one time for me.
(Spoken): Ah, rock on George,
for Ringo one time.
(Solo)
C
E
C

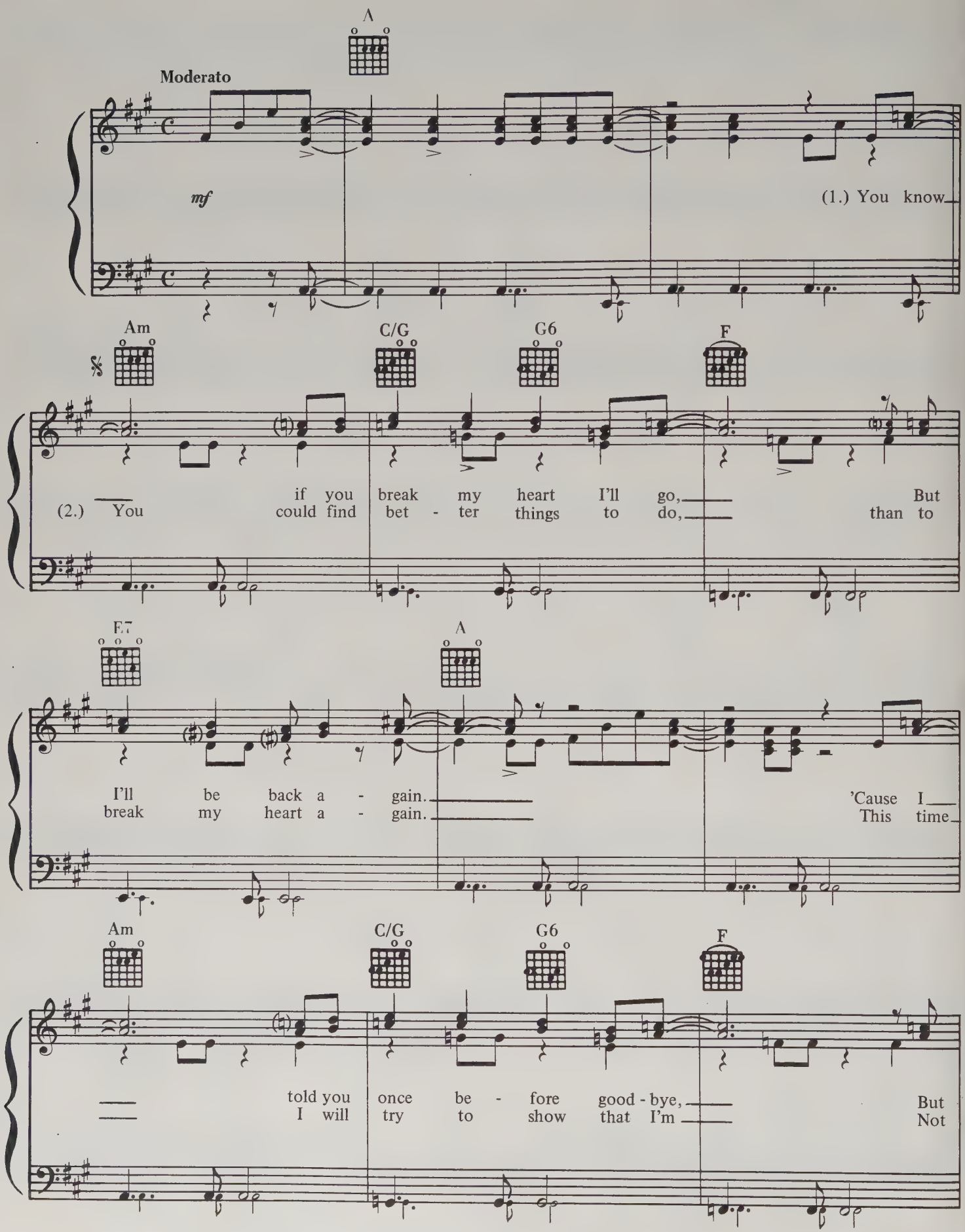

B7
E
2nd time to Coda
(1st time only)
(Spoken): I feel fine.
(Solo)
A7
(Hum): Mmm hmm.
E
B7
I said.
E
Well,


E
C
some - times I love you on a Sat - ur - day night, Sun -day morn-ing you don't
E
look right. You've been out paint - in' the town,
C
B13
Ah, ah, ba - by,been step - pin' a - round, but ah - hah, Well,
B11
E
D.S. al Coda
hon-ey, don't, I said, Hon - ey, don't,


CODA
E
Well, hon-ey, don't,
A7
Well, hon-ey, don't,
a-lit-tle, lit-tle hon-ey
E
B7
don't.
I say you will when you won't, ah-
E
- hah, hon-ey, don't,

I'll Be Back

By JOHN LENNON and PAUL McCARTNEY



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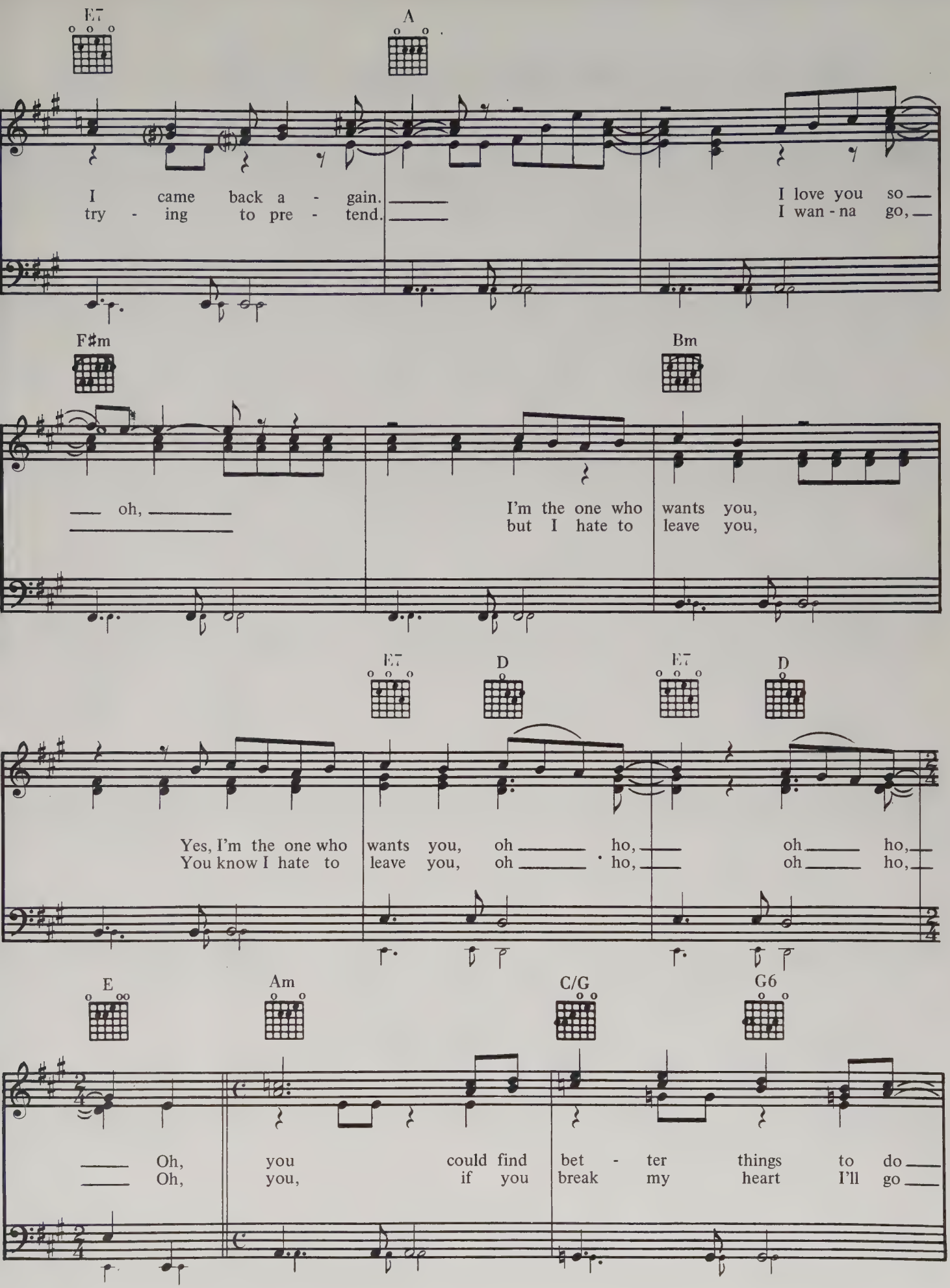
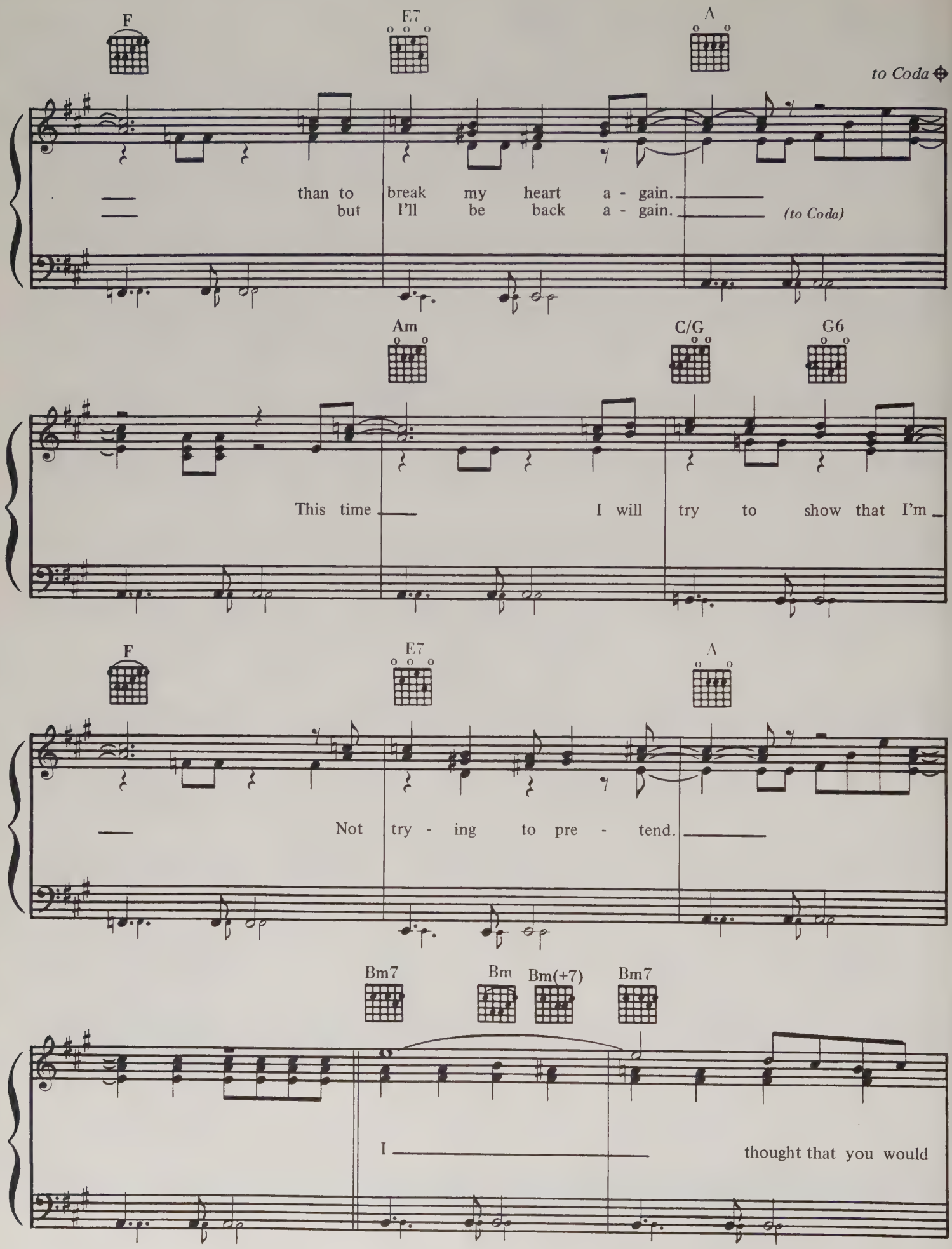
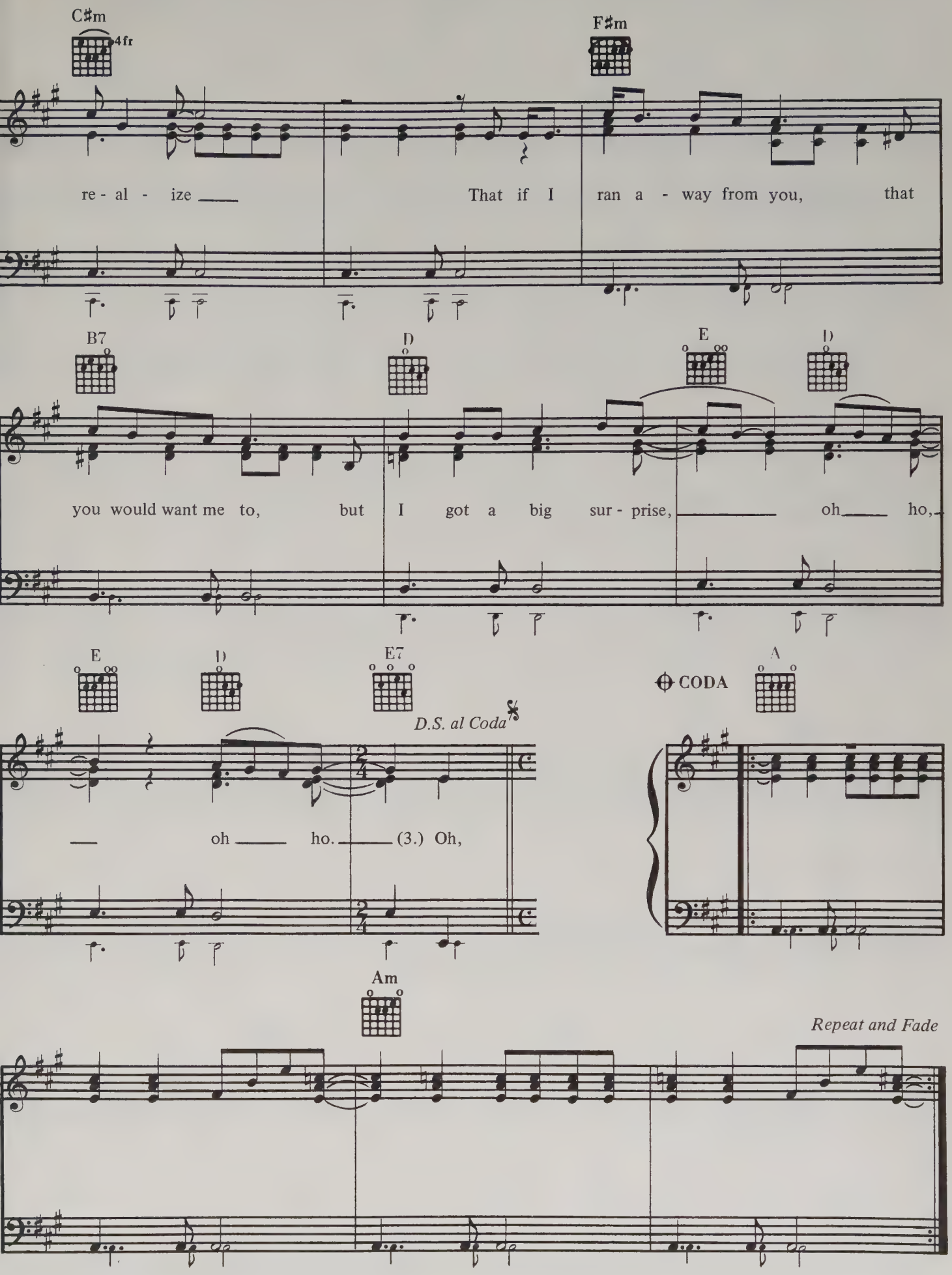
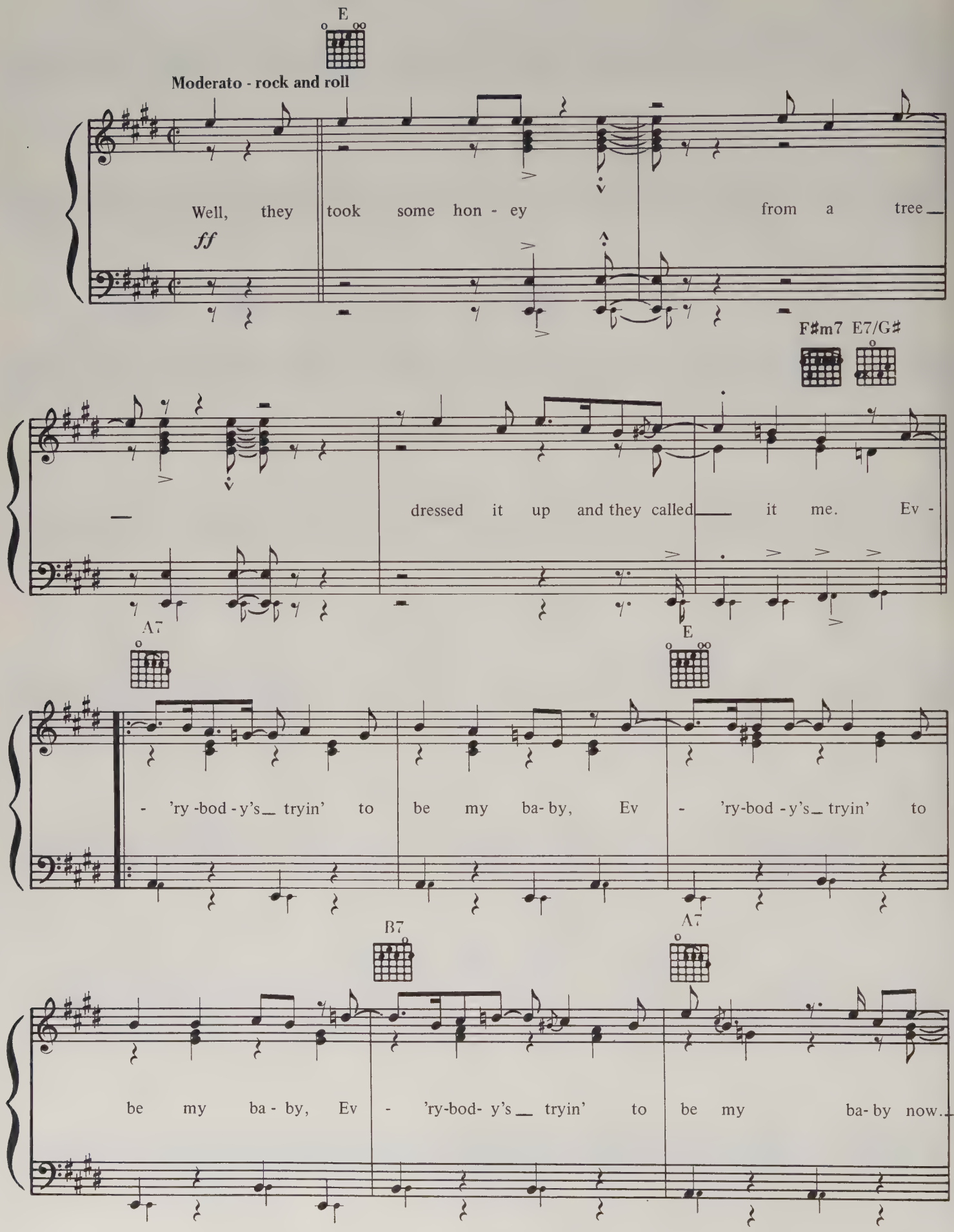

E7
A
I came back a - gain.
try - ing to pre - tend.
I love you so
I wan - na go,
F♯m
Bm
oh,
I'm the one who wants you,
but I hate to leave you,
E7
D
E7
D
Yes, I'm the one who wants you, oh ho, oh ho,
You know I hate to leave you, oh ho, oh ho,
E
Am
C/G
G6
Oh, you could find bet - ter things to do
Oh, you, if you break my heart I'll go

F
E7
A
to Coda
than to break my heart a - gain.
but I'll be back a - gain.
(to Coda)
Am
C/G
G6
This time I will try to show that I'm
F
E7
A
Not try - ing to pre - tend.
Bm7
Bm
Bm(+7)
Bm7
I
thought that you would


C♯m
4fr
F♯m
re - al - ize
That if I ran a - way from you, that
B7
D
E
D
you would want me to, but I got a big sur - prise, oh ho,
E
D
E7
CODA
A
D.S. al Coda
oh ho. (3.) Oh,
Am
Repeat and Fade

Everybody's Trying To Be My Baby

By CARL LEE PERKINS


E
Moderato - rock and roll
Well, they took some hon - ey from a tree
ff
F♯m7 E7/G♯
dressed it up and they called it me. Ev -
A7
E
- 'ry -bod - y's tryin' to be my ba- by, Ev - 'ry-bod - y's tryin' to
B7
A7
be my ba - by, Ev - 'ry-bod- y's tryin' to be my ba- by now.

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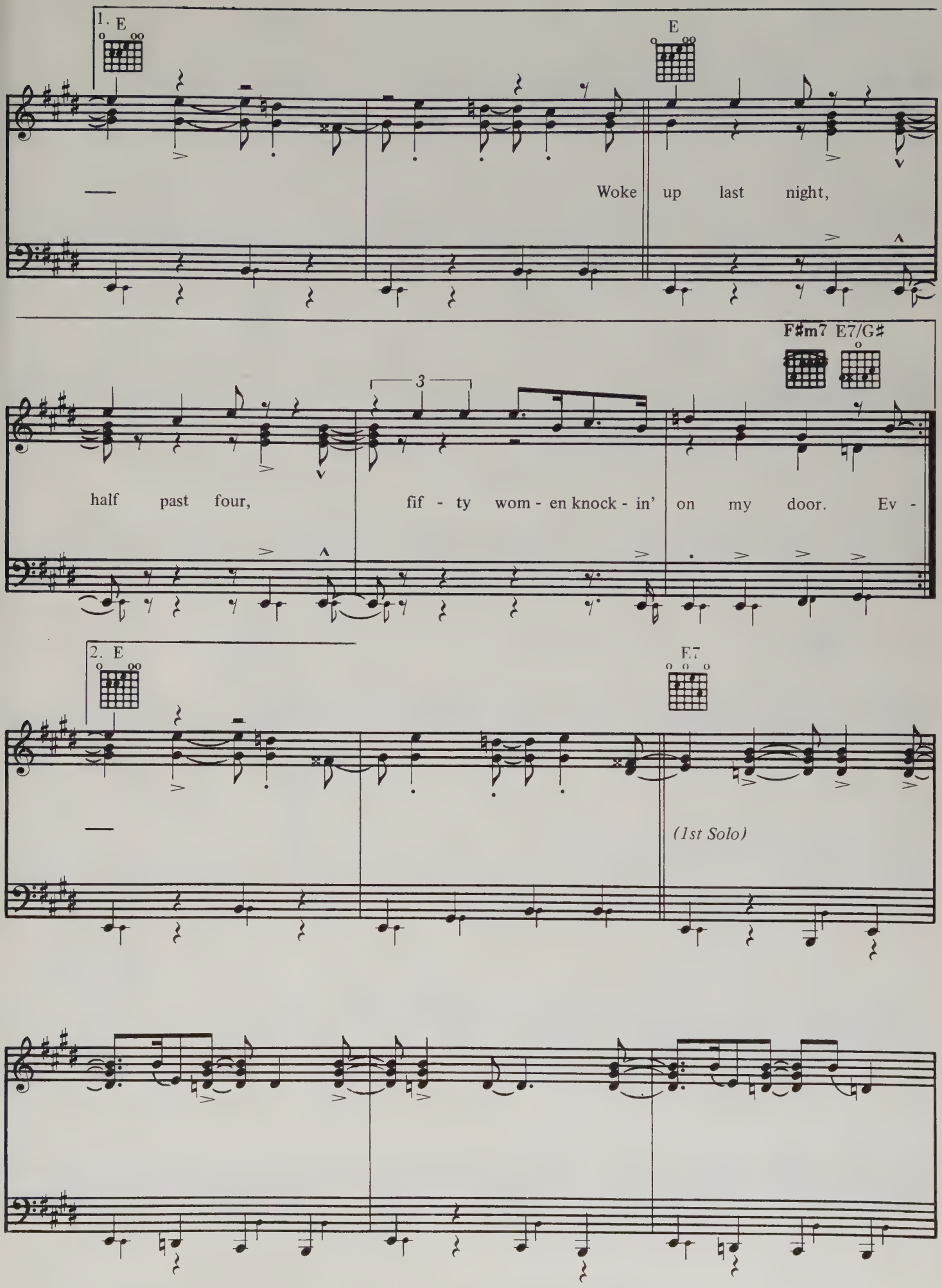
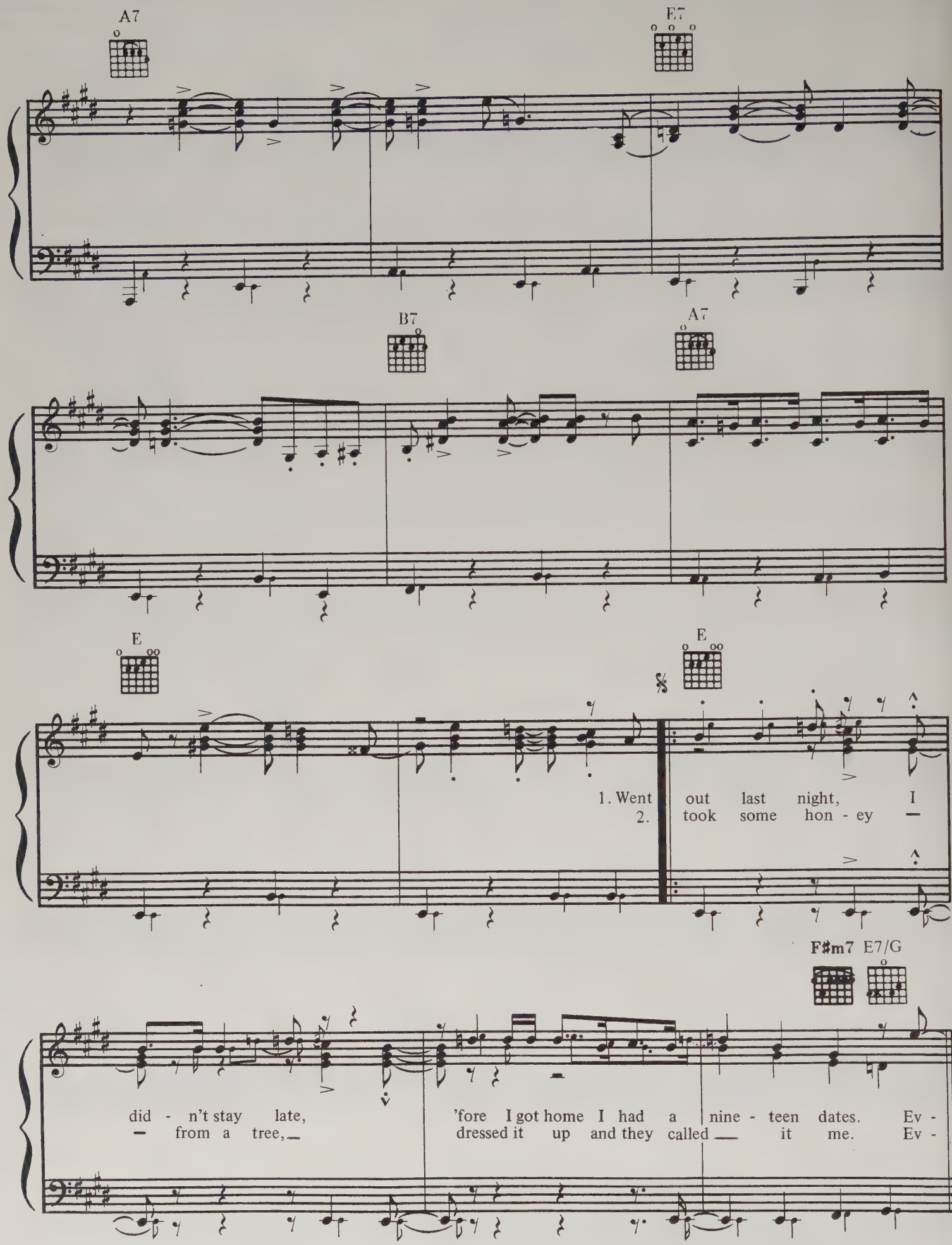
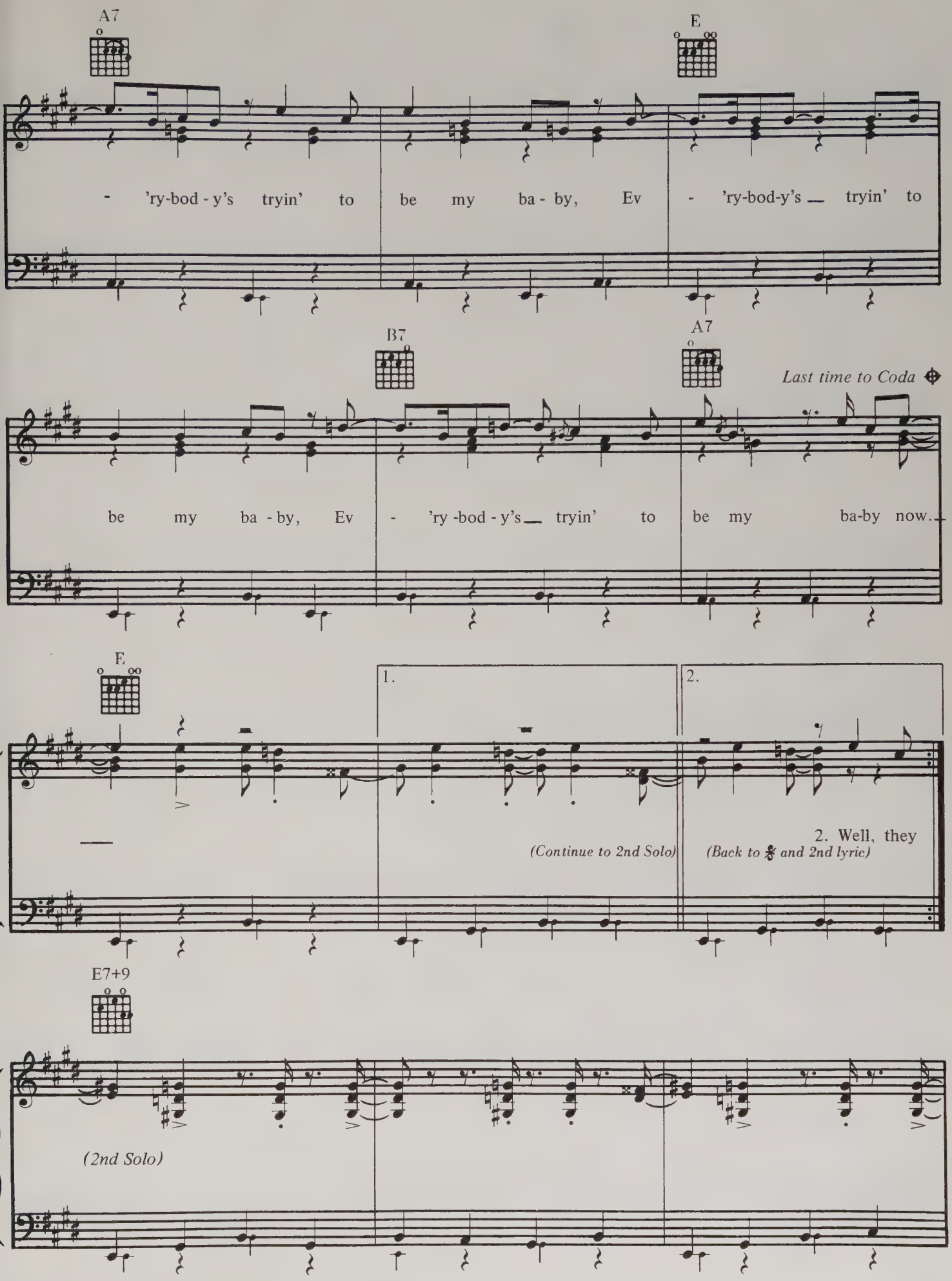
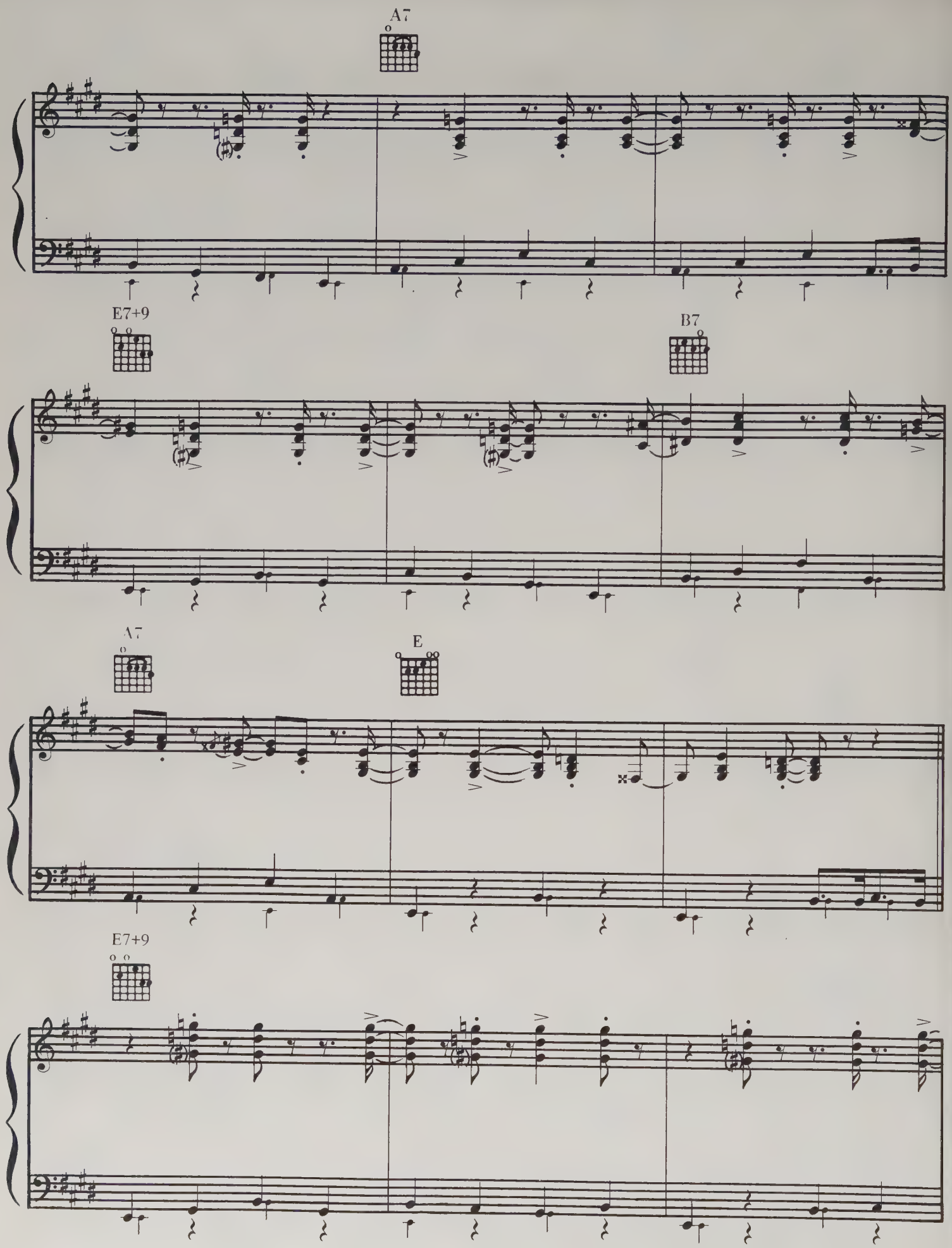
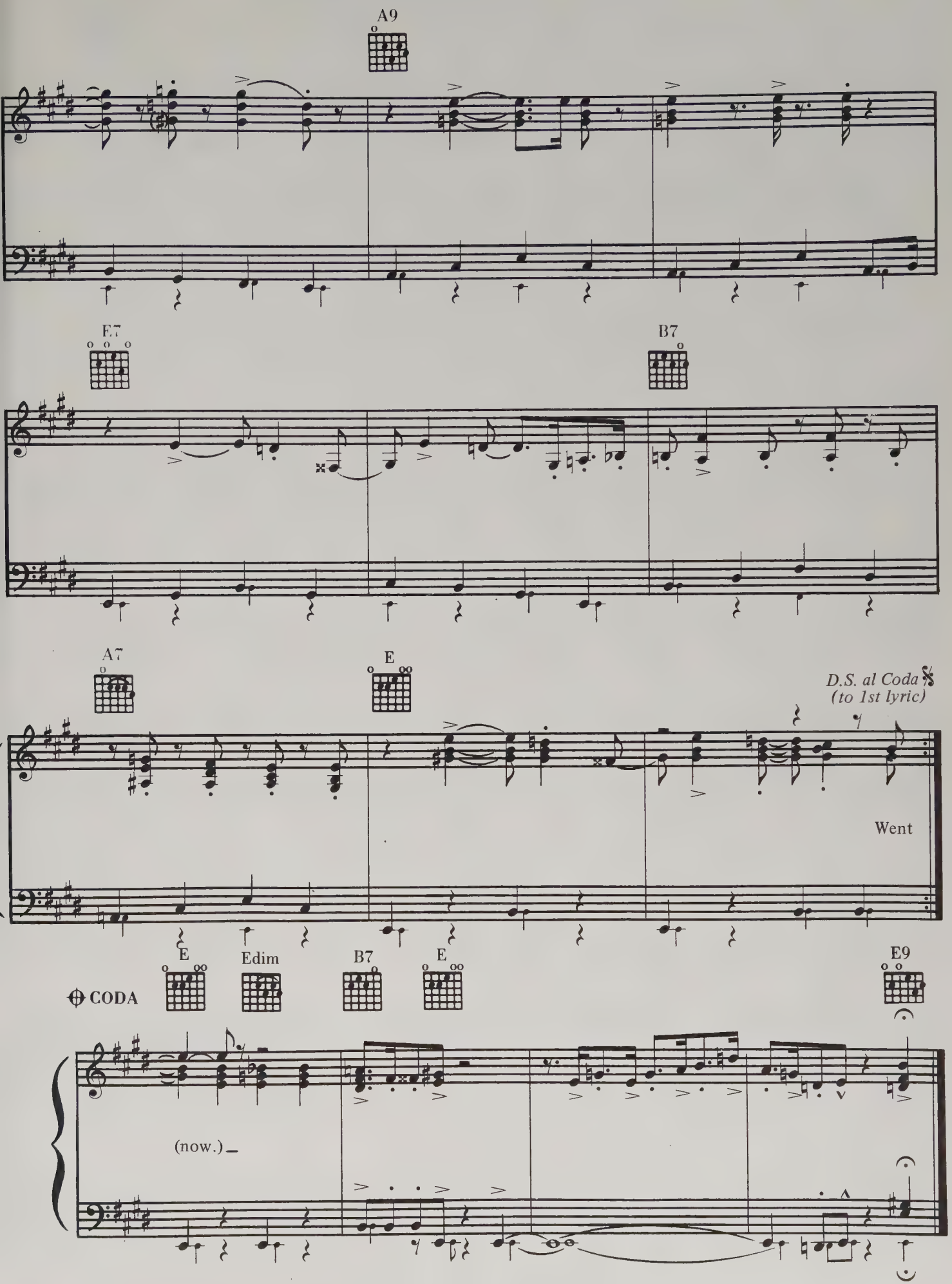

1. E
E
Woke up last night,
F♯m7 E7/G♯
3
half past four, fif - ty wom - en knock - in' on my door. Ev -
2. E
E7
(1st Solo)


A7
E7
B7
A7
E
E
1. Went out last night, I
2. took some hon - ey —
F♯m7 E7/G
did - n't stay late,
— from a tree,—
'fore I got home I had a nine - teen dates. Ev -
dressed it up and they called — it me. Ev -

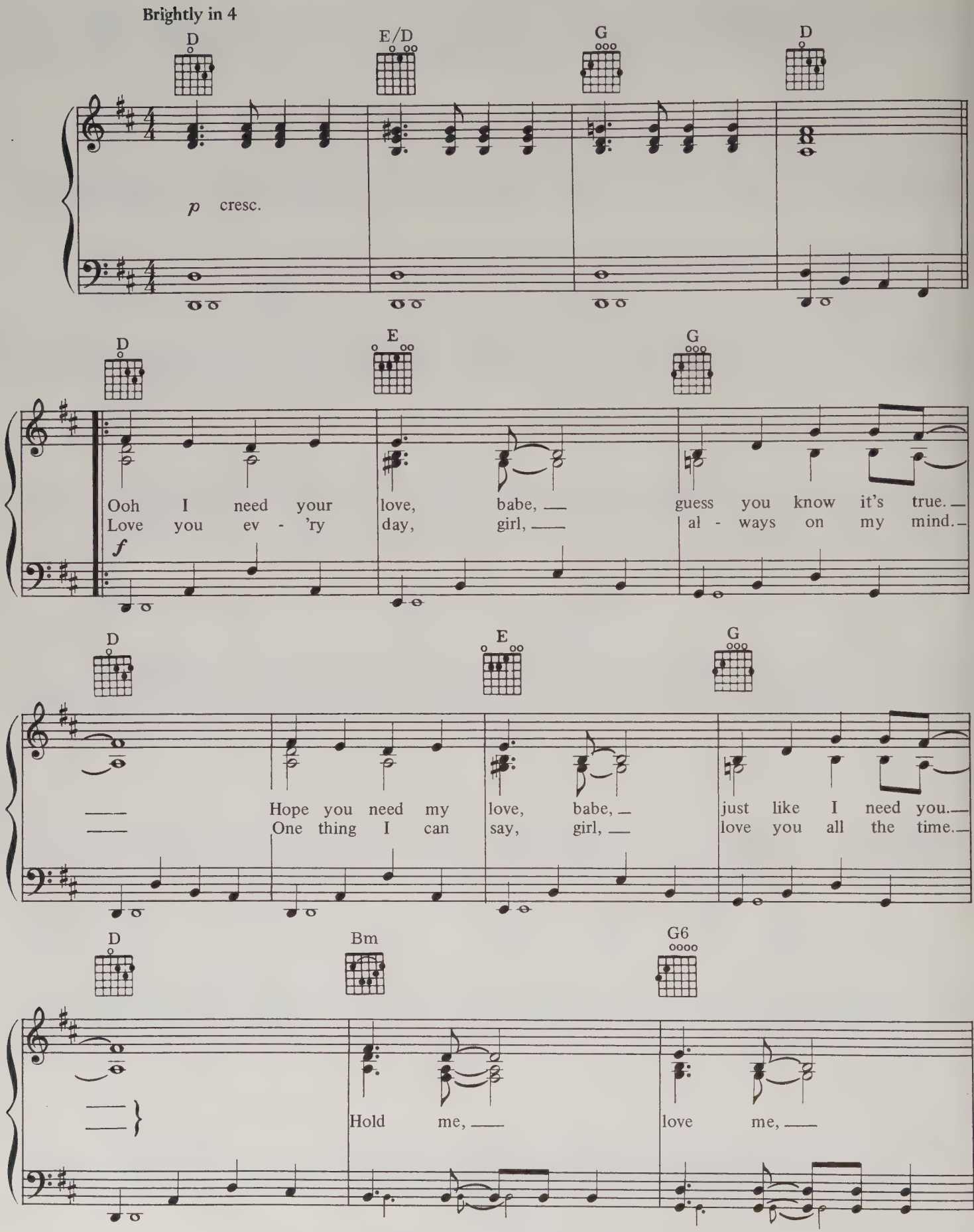

A7
E
- 'ry-bod - y's tryin' to be my ba - by, Ev - 'ry-bod-y's tryin' to
B7
A7
Last time to Coda
be my ba - by, Ev - 'ry -bod - y's tryin' to be my ba-by now.
E
1.
2.
(Continue to 2nd Solo)
2. Well, they
(Back to 𝄋 and 2nd lyric)
E7+9
(2nd Solo)


A7
E7+9
B7
A7
E
E7+9


A9
E7
B7
A7
E
D.S. al Coda
(to 1st lyric)
Went
E
Edim
B7
E
E9
CODA
(now.)

Eight Days A Week

By JOHN LENNON and PAUL McCARTNEY



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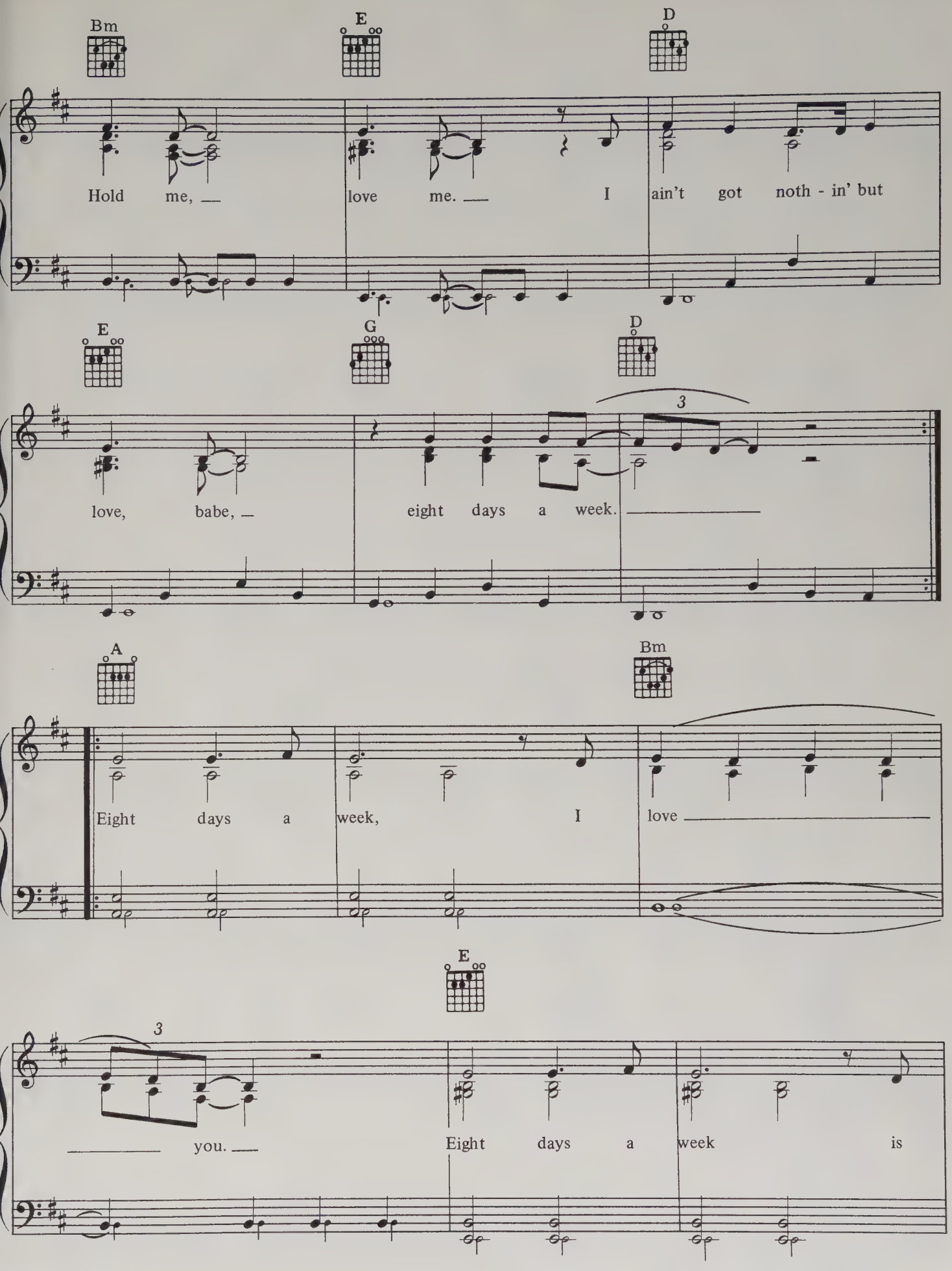
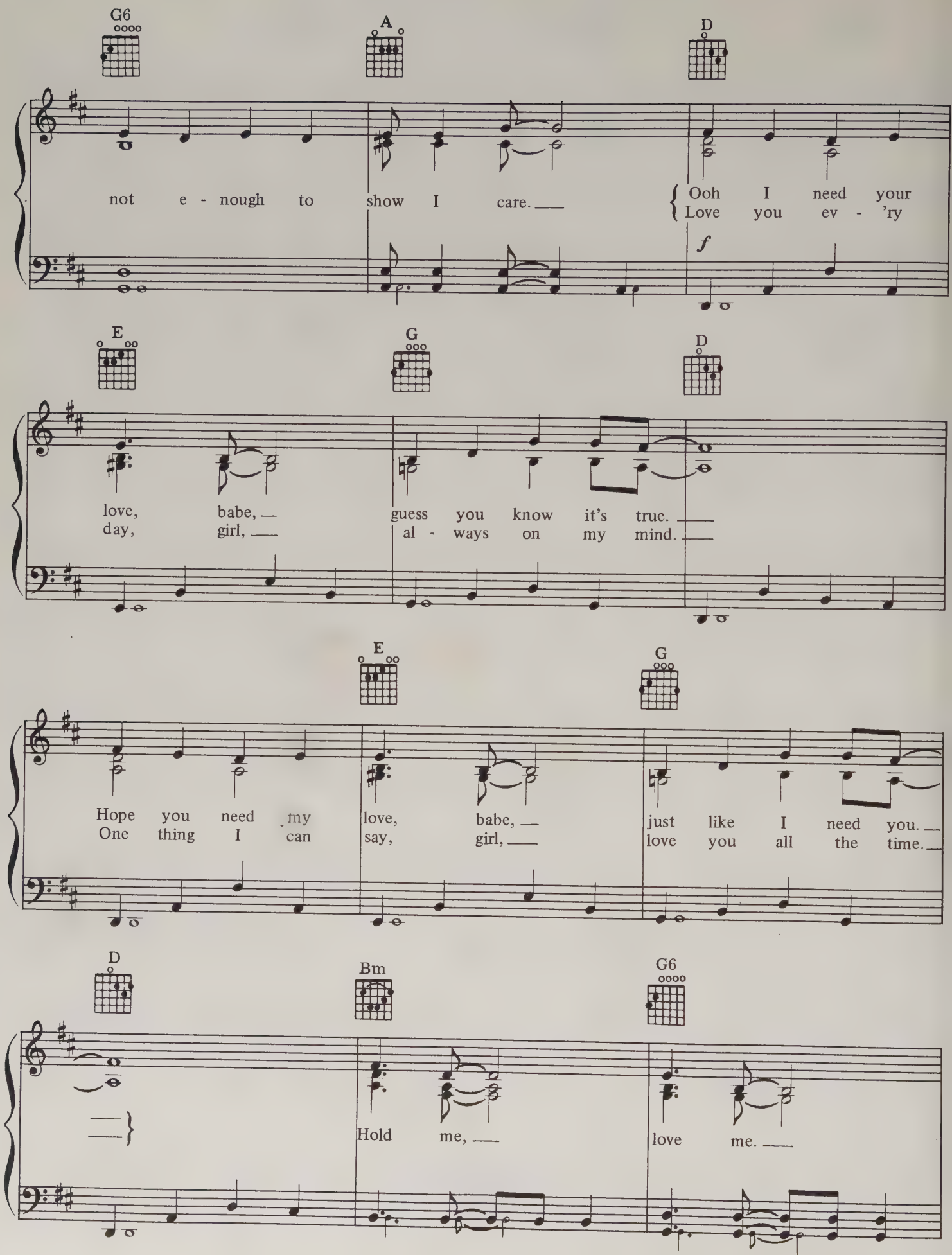
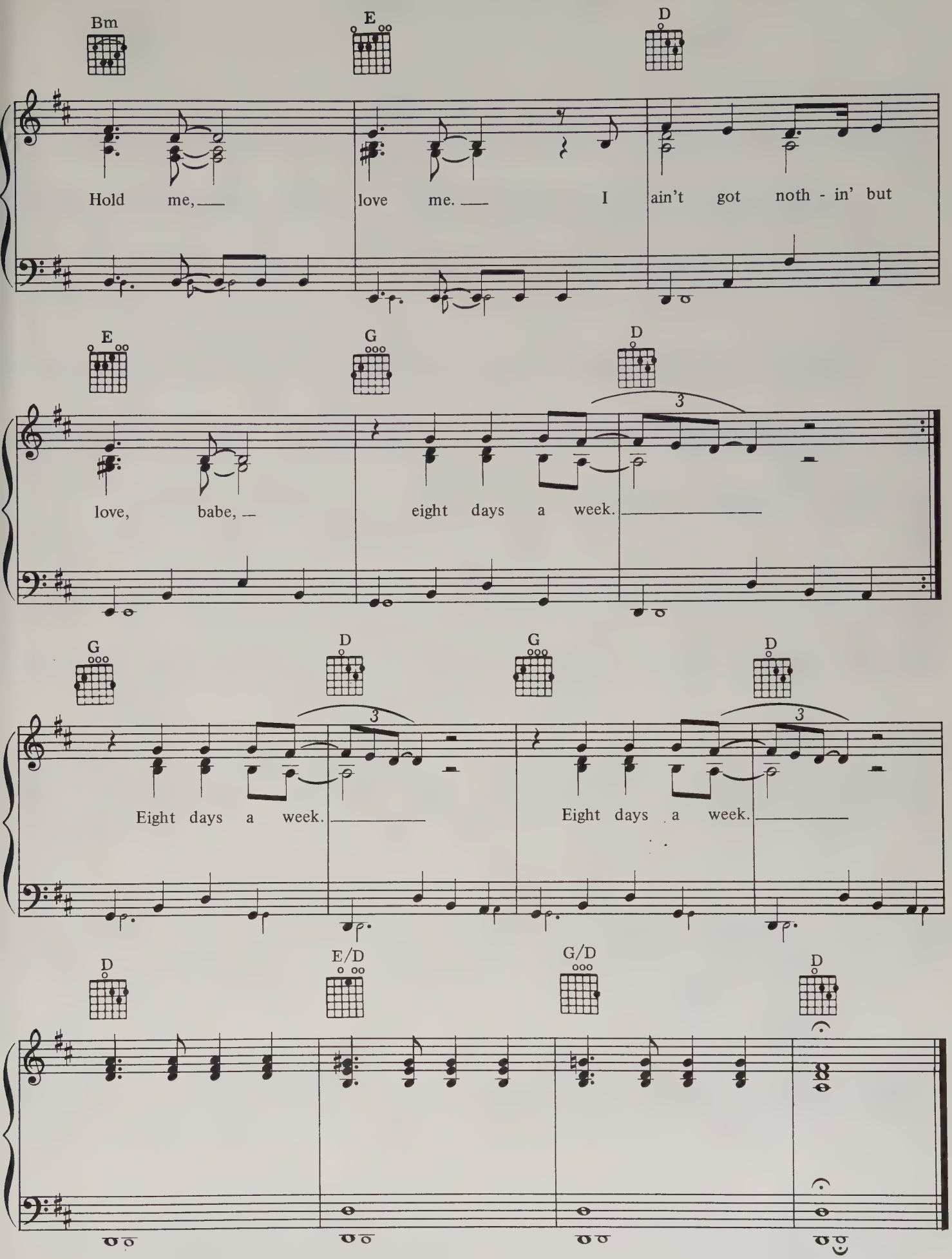
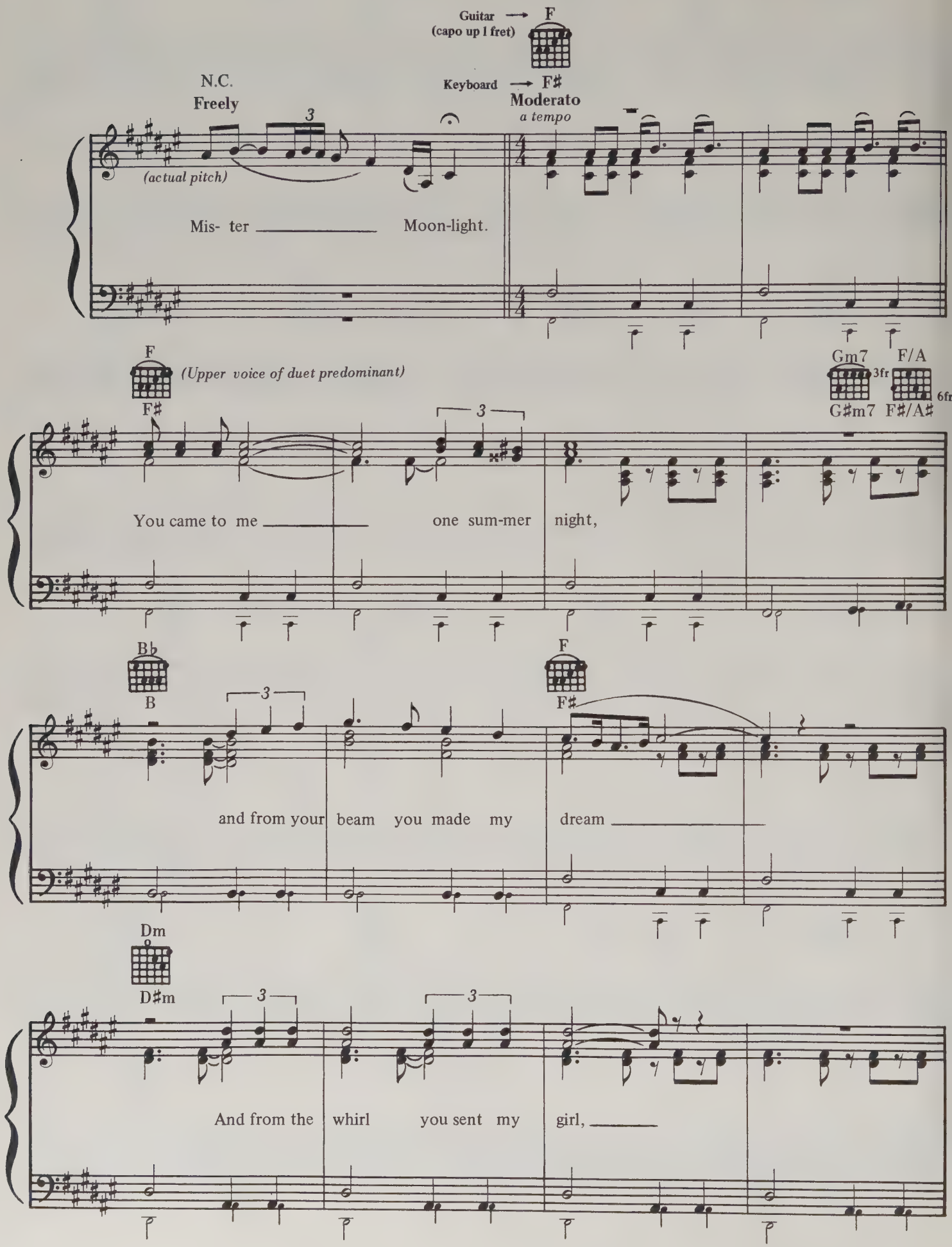

Bm
E
D
Hold me, love me. I ain't got noth - in' but
E
G
D
3
love, babe, eight days a week.
A
Bm
Eight days a week, I love
E
3
you. Eight days a week is


G6
A
D
not e - nough to show I care.
Ooh I need your
Love you ev - 'ry
f
E
G
D
love, babe,
day, girl,
guess you know it's true.
al - ways on my mind.
E
G
Hope you need my
One thing I can
love, babe,
say, girl,
just like I need you.
love you all the time.
D
Bm
G6
Hold me,
love me.


Bm
E
D
Hold me, love me. I ain't got noth - in' but
E
G
D
love, babe, eight days a week.
3
G
D
G
D
Eight days a week.
Eight days a week.
3
D
E/D
G/D
D

Mr. Moonlight

By ROY LEE JOHNSON



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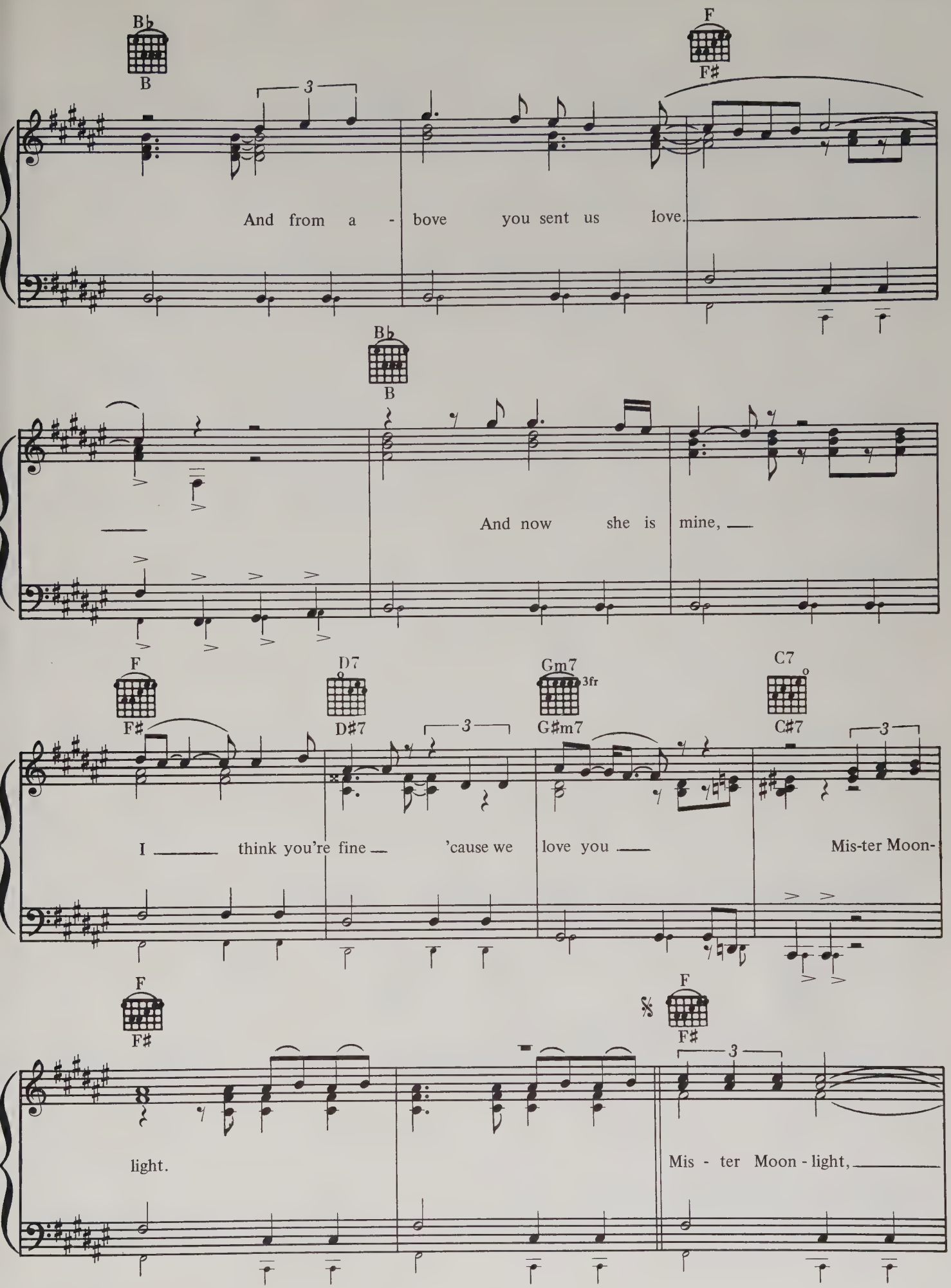
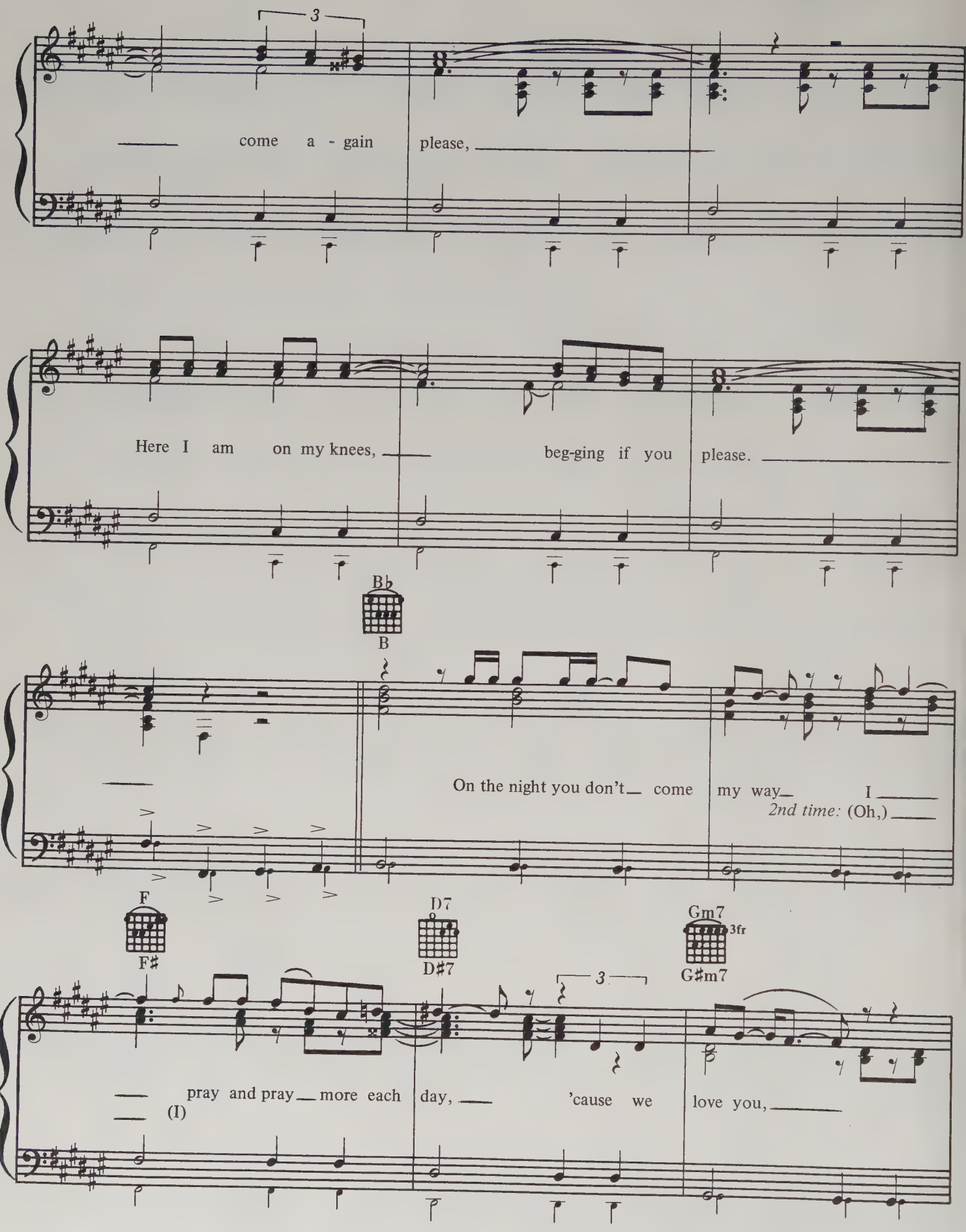
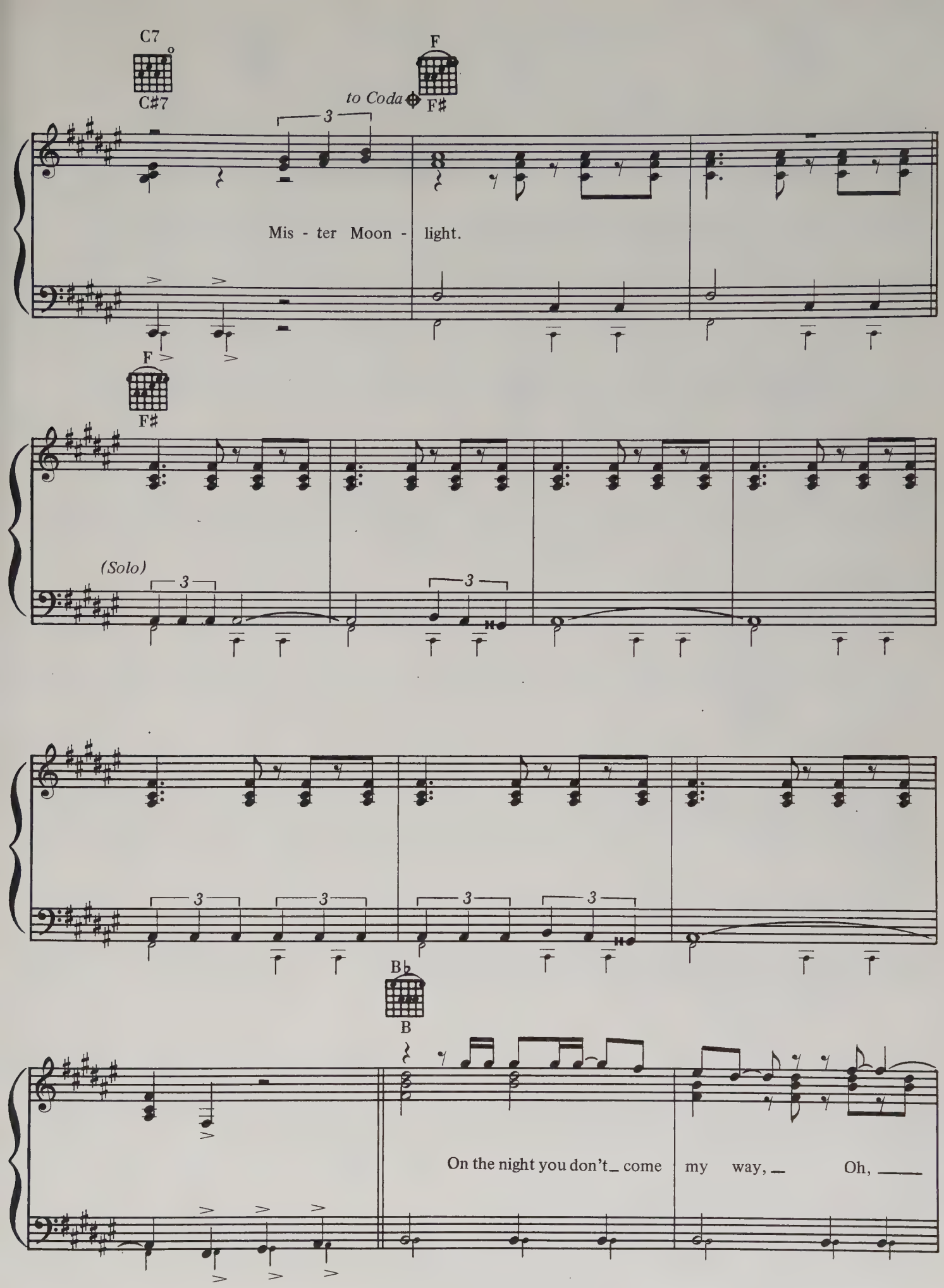
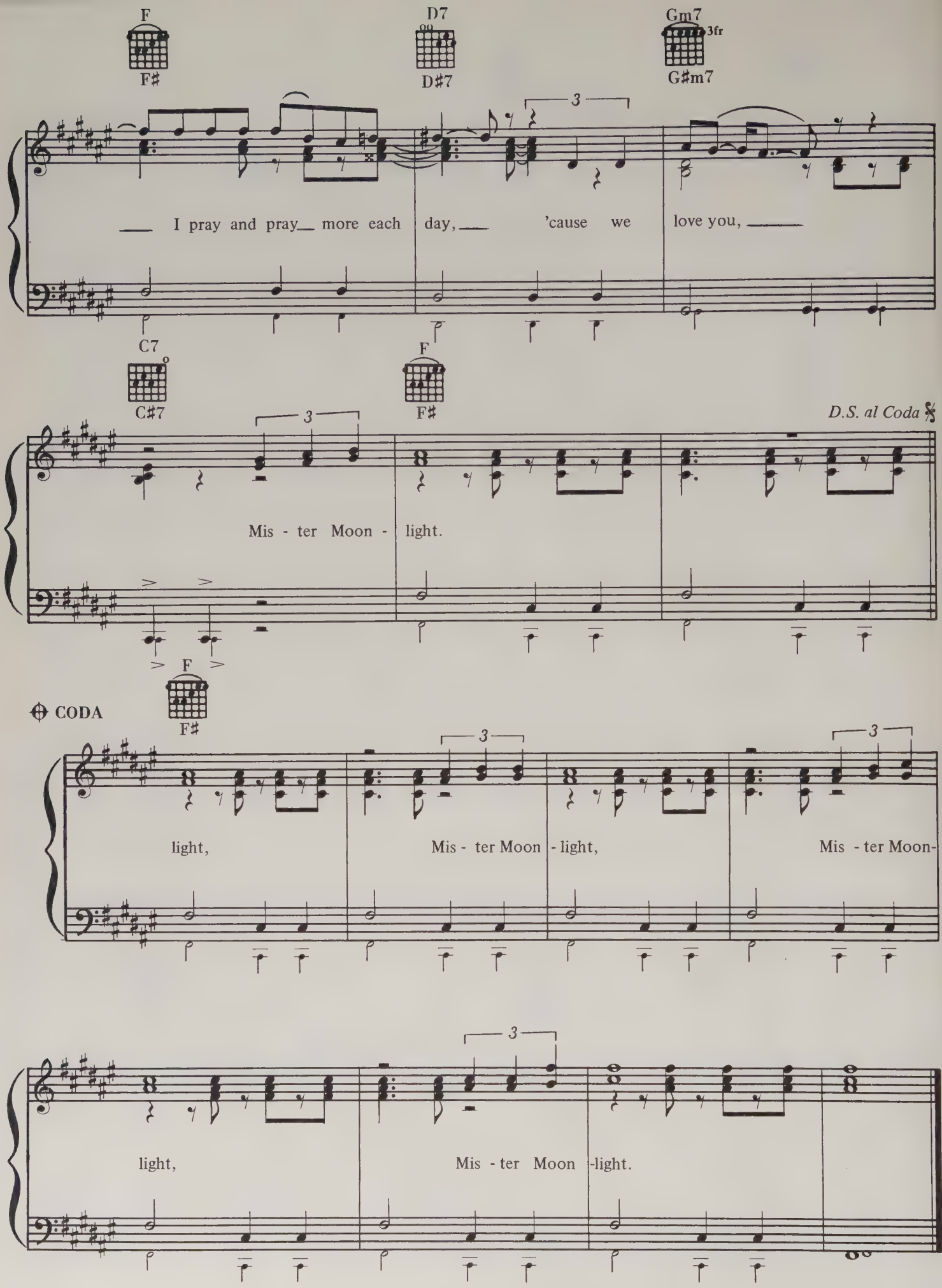

B♭
B
F
F♯
3
And from a - bove you sent us love.
B♭
B
And now she is mine,
F
F♯
D7
D♯7
Gm7
3fr
G♯m7
C7
C♯7
3
I think you're fine 'cause we love you Mis-ter Moon-
F
F♯
light.
F
F♯
Mis - ter Moon - light,

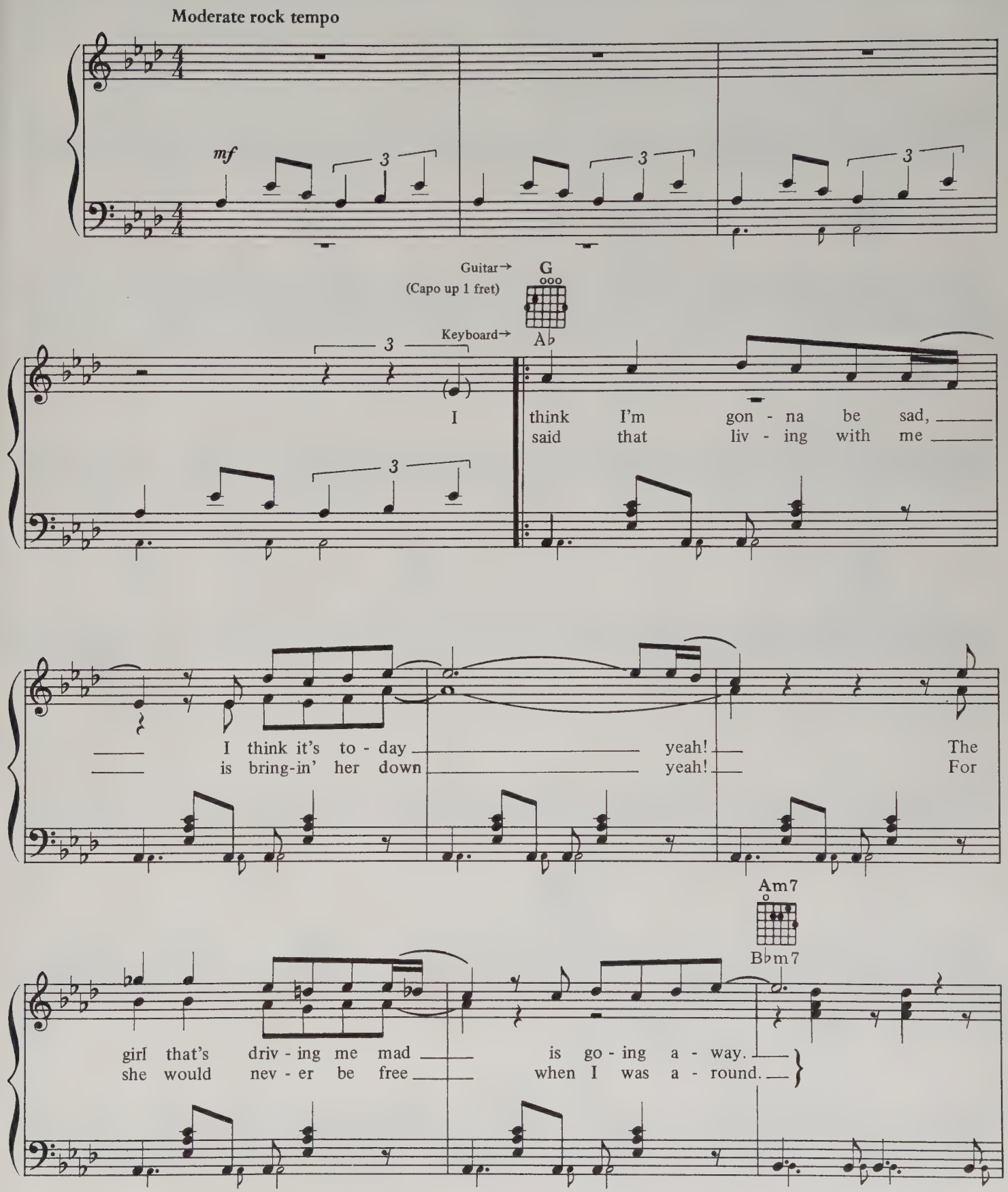

3
come a - gain
please,
Here I am on my knees,
beg-ging if you
please.
B♭
B
On the night you don't come
my way I
2nd time: (Oh,)
F
F♯
D7
D♯7
Gm7
3fr
G♯m7
3
pray and pray more each
day,
'cause we
love you,
(I)


C7
C#7
F
F#
to Coda
3
Mis - ter Moon - light.
F
F#
(Solo)
3
3
3
3
3
3
3
3
B♭
B
On the night you don't_ come my way, _ Oh, ____


F
F♯
D7
D♯7
Gm7
3fr
G♯m7
I pray and pray more each day, 'cause we love you,
C7
C♯7
F
F♯
D.S. al Coda
Mis - ter Moon - light.
F
F♯
CODA
light, Mis - ter Moon - light, Mis - ter Moon-
light, Mis - ter Moon - light.

Ticket To Ride

By JOHN LENNON and PAUL McCARTNEY


Moderate rock tempo
mf
Guitar→
(Capo up 1 fret)
G
Keyboard→
A♭
I think I'm gon - na be sad,
said that liv - ing with me
I think it's to - day yeah!
is bring-in' her down yeah!
The
For
Am7
B♭m7
girl that's driv - ing me mad is go - ing a - way.
she would nev - er be free when I was a - round.

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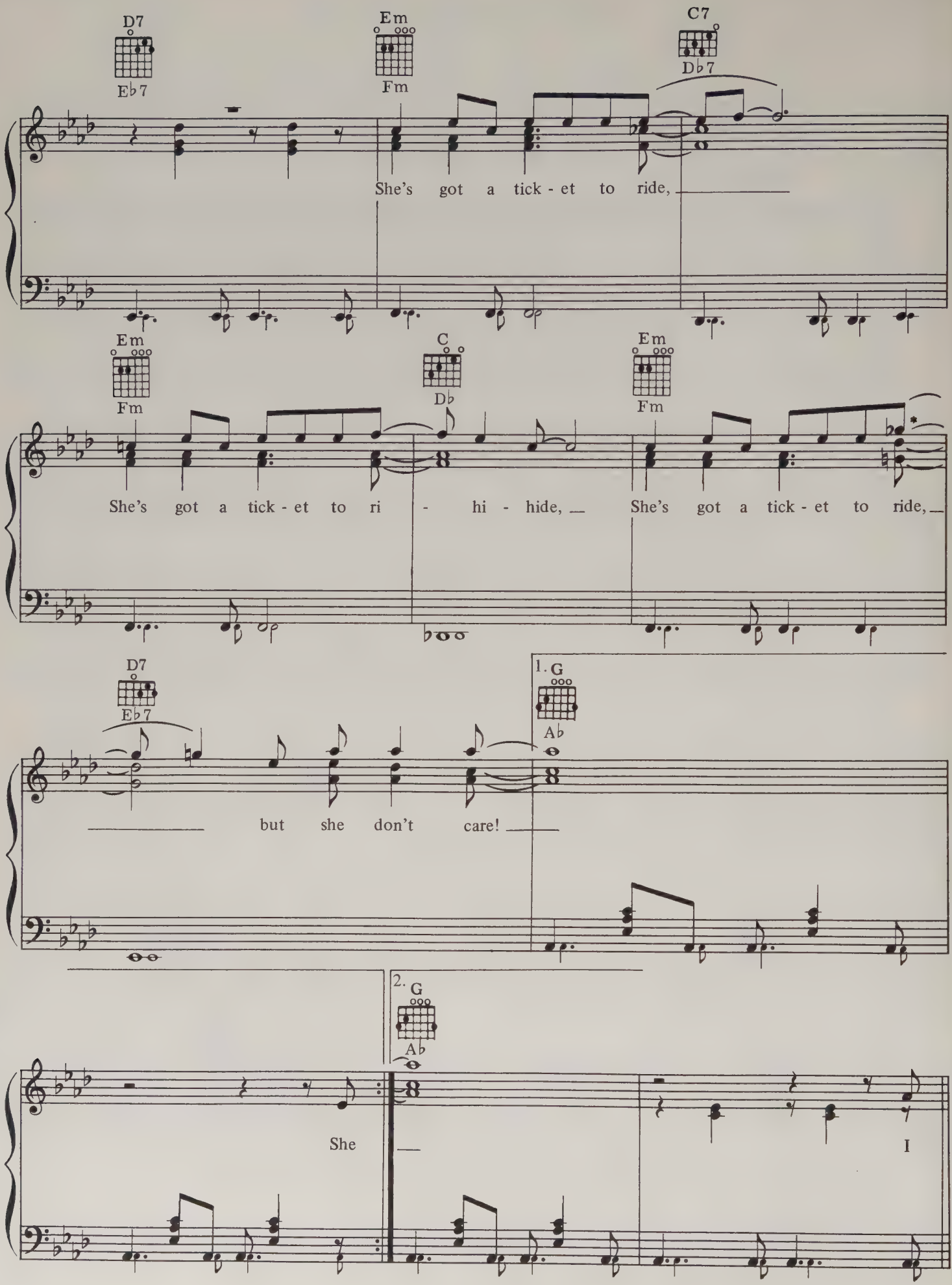
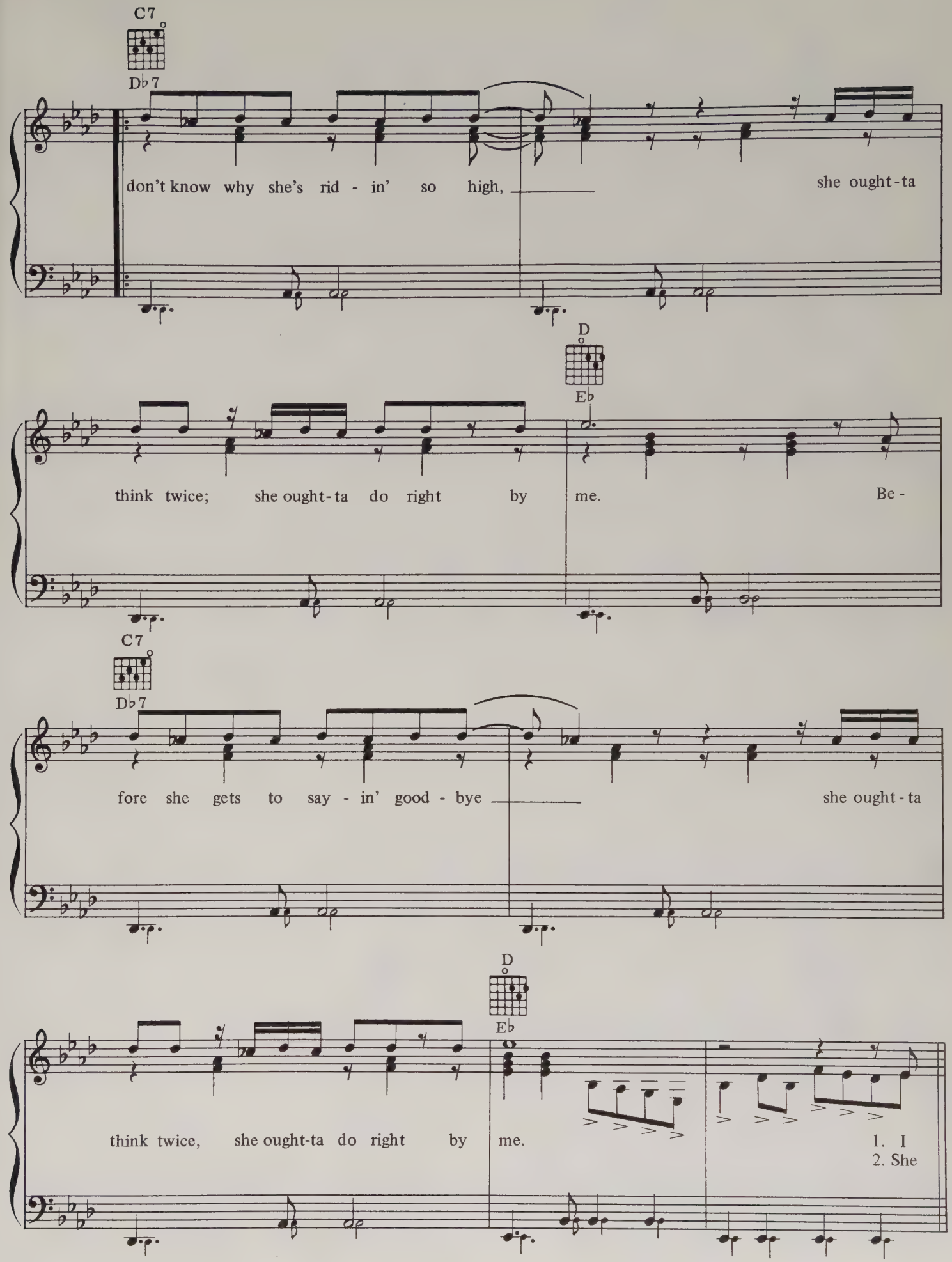
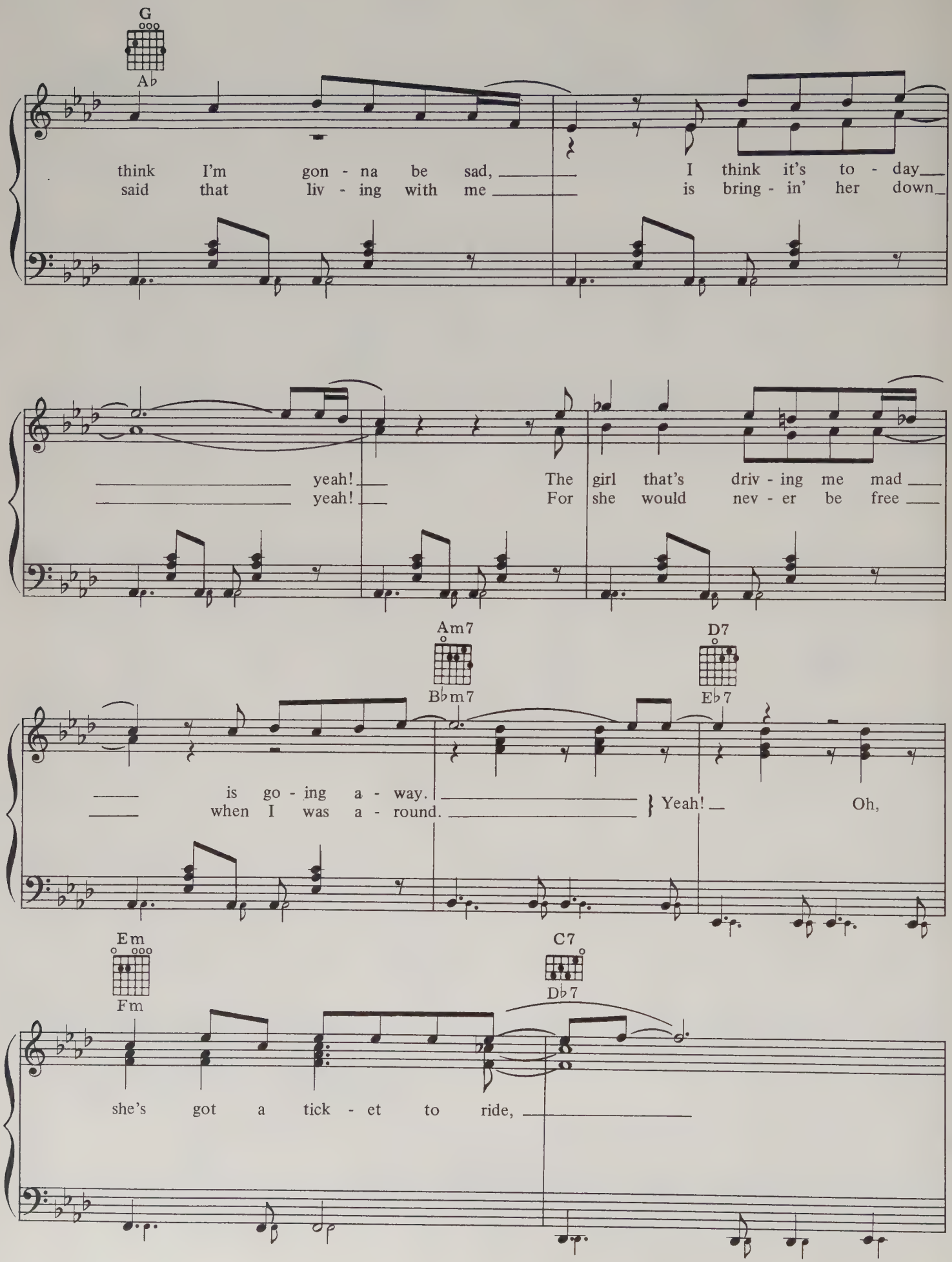
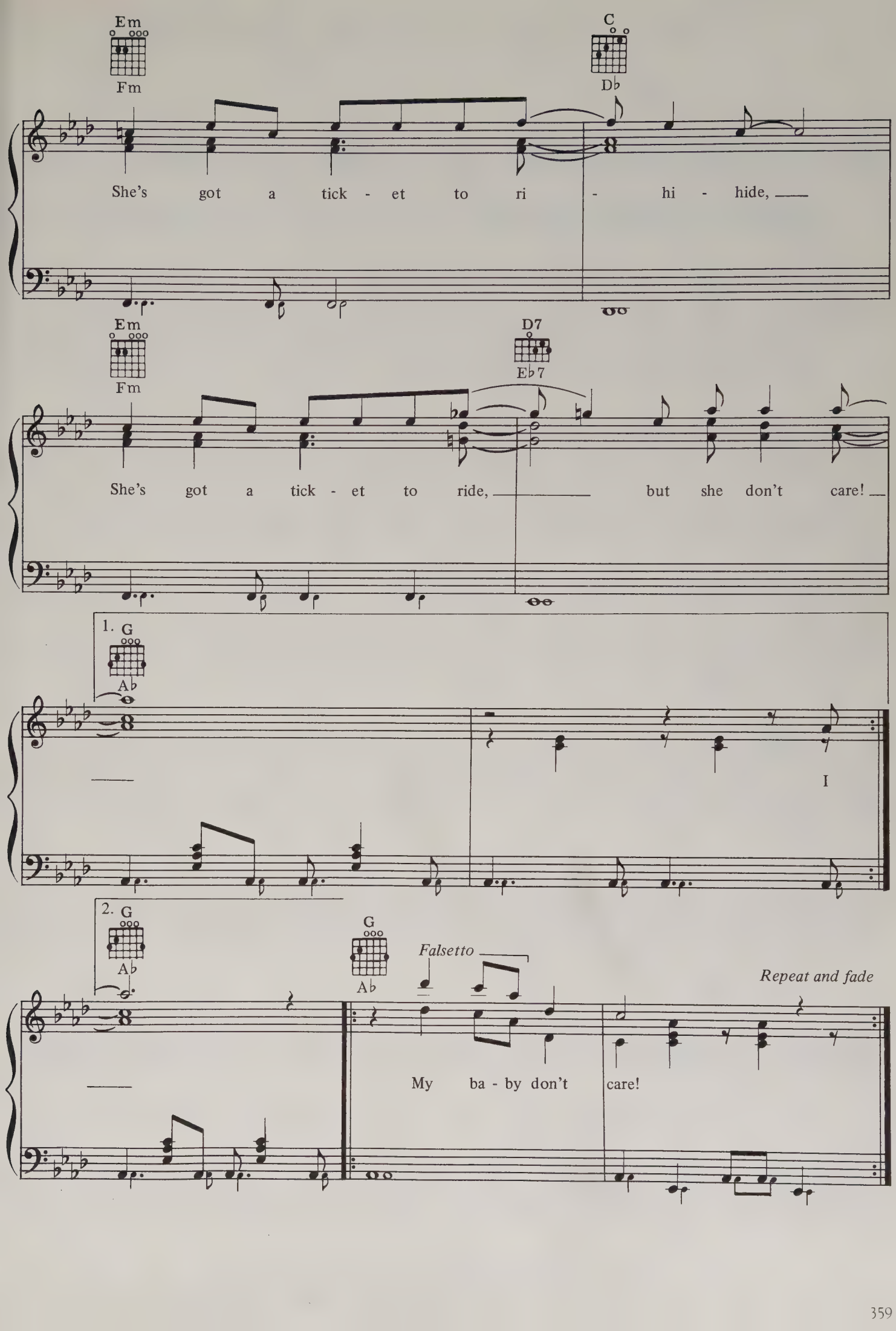


*Actually a slide from G♭ to G♮.

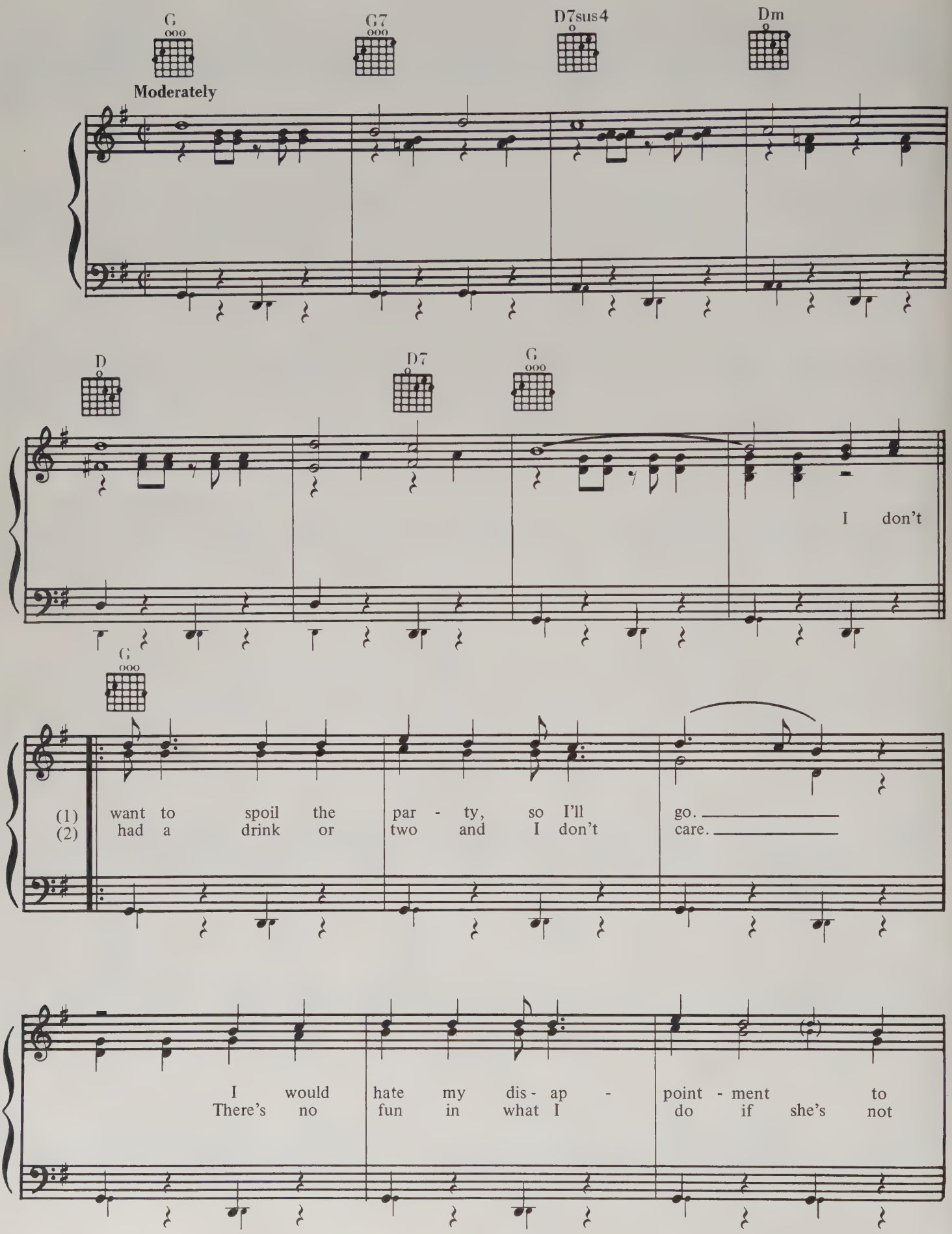

C7
D♭7
don't know why she's rid - in' so high,
she ought-ta
D
E♭
think twice; she ought-ta do right by me.
Be -
C7
D♭7
fore she gets to say - in' good - bye
she ought-ta
D
E♭
think twice, she ought-ta do right by me.
1. I
2. She


G
A♭
think I'm gon - na be sad, I think it's to - day
said that liv - ing with me is bring - in' her down
yeah! The girl that's driv - ing me mad
yeah! For she would nev - er be free
Am7
B♭m7
D7
E♭7
is go - ing a - way.
when I was a - round.
Yeah!
Oh,
Em
Fm
C7
D♭7
she's got a tick - et to ride,


Em
Fm
C
Db
She's got a tick - et to ri - hi - hide,
Em
Fm
D7
Eb7
She's got a tick - et to ride, but she don't care!
1. G
Ab
I
2. G
Ab
G
Ab
Falsetto
My ba - by don't care!
Repeat and fade

I Don't Want To Spoil The Party

By JOHN LENNON and PAUL McCARTNEY



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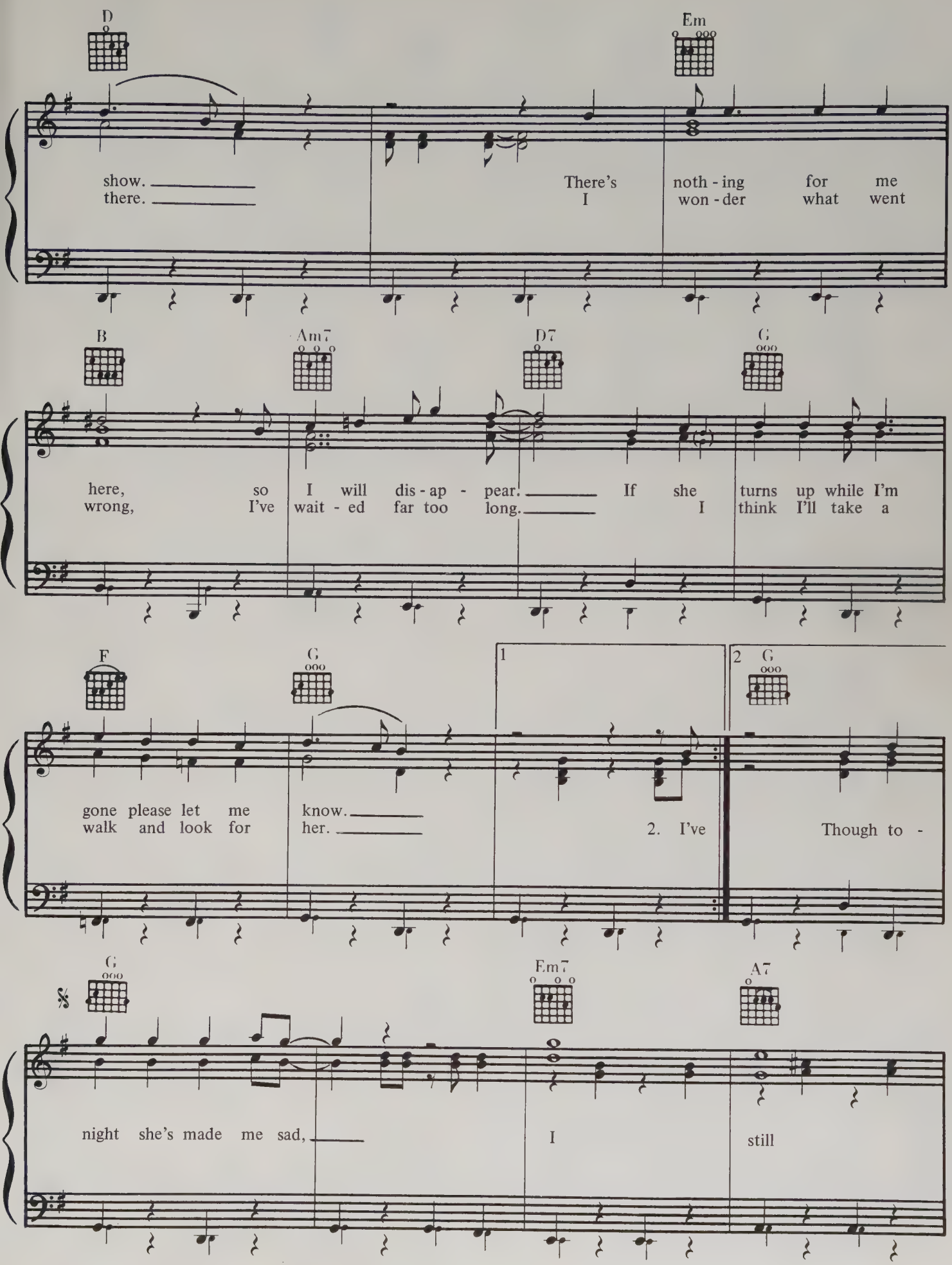
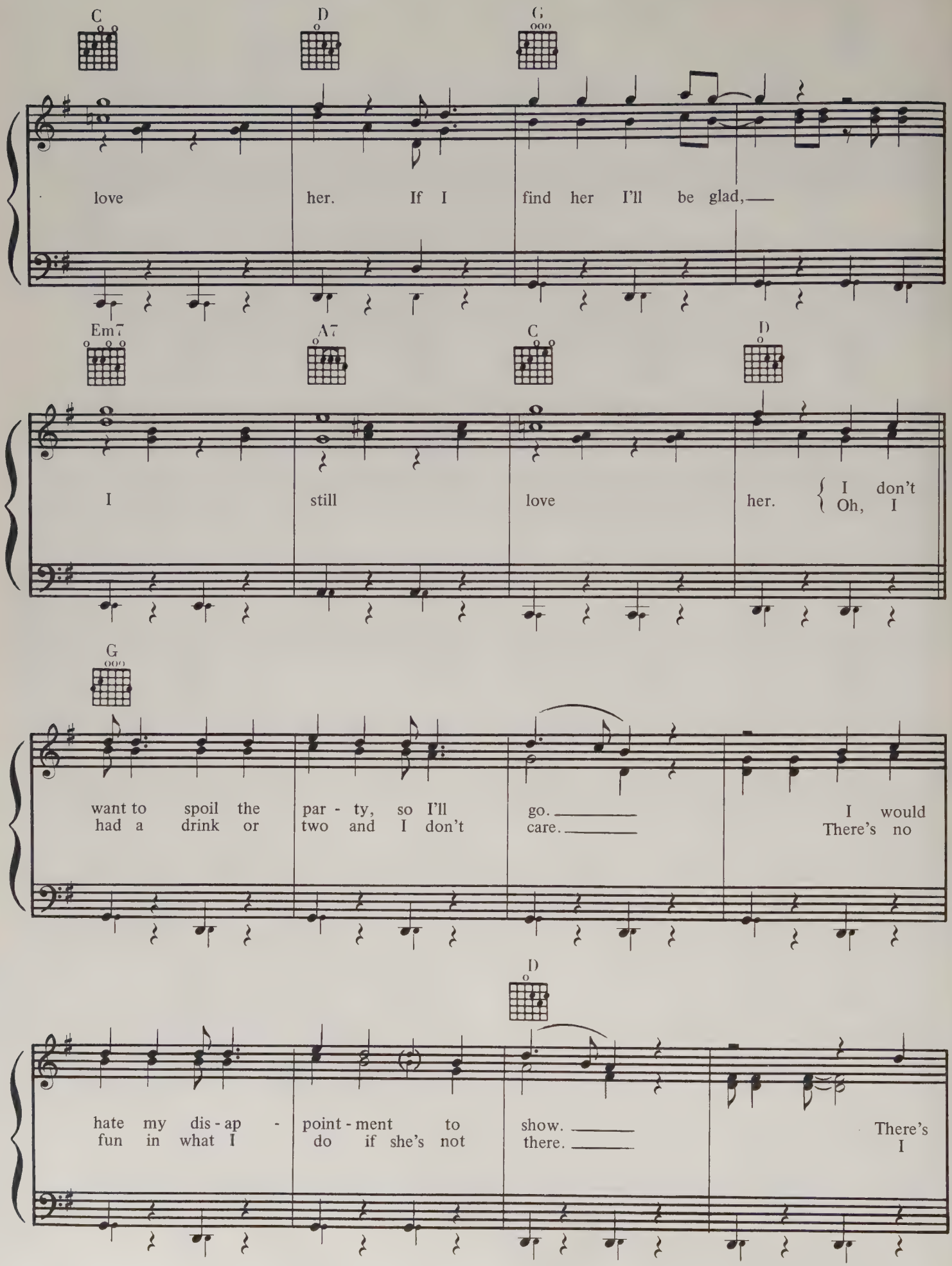
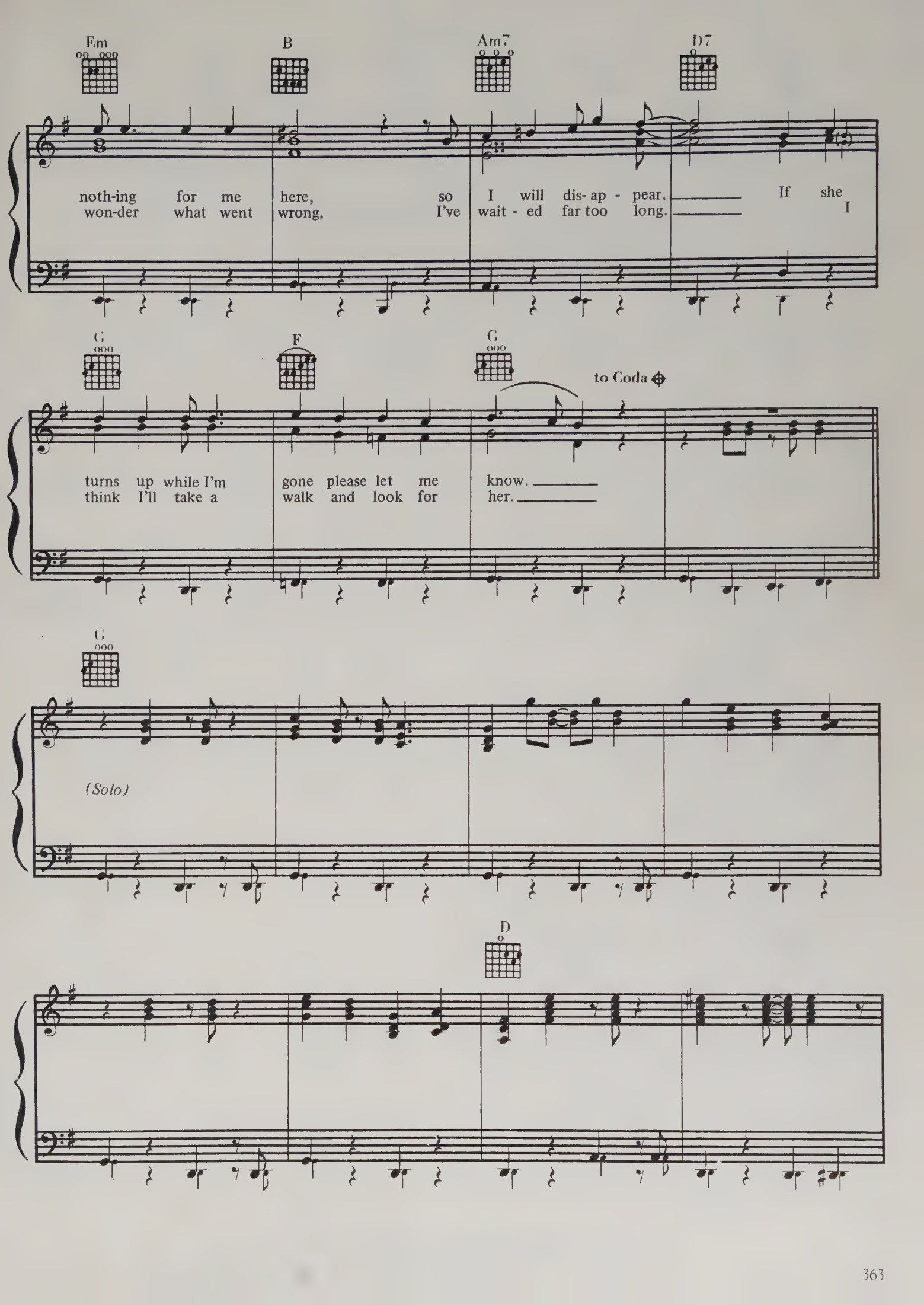
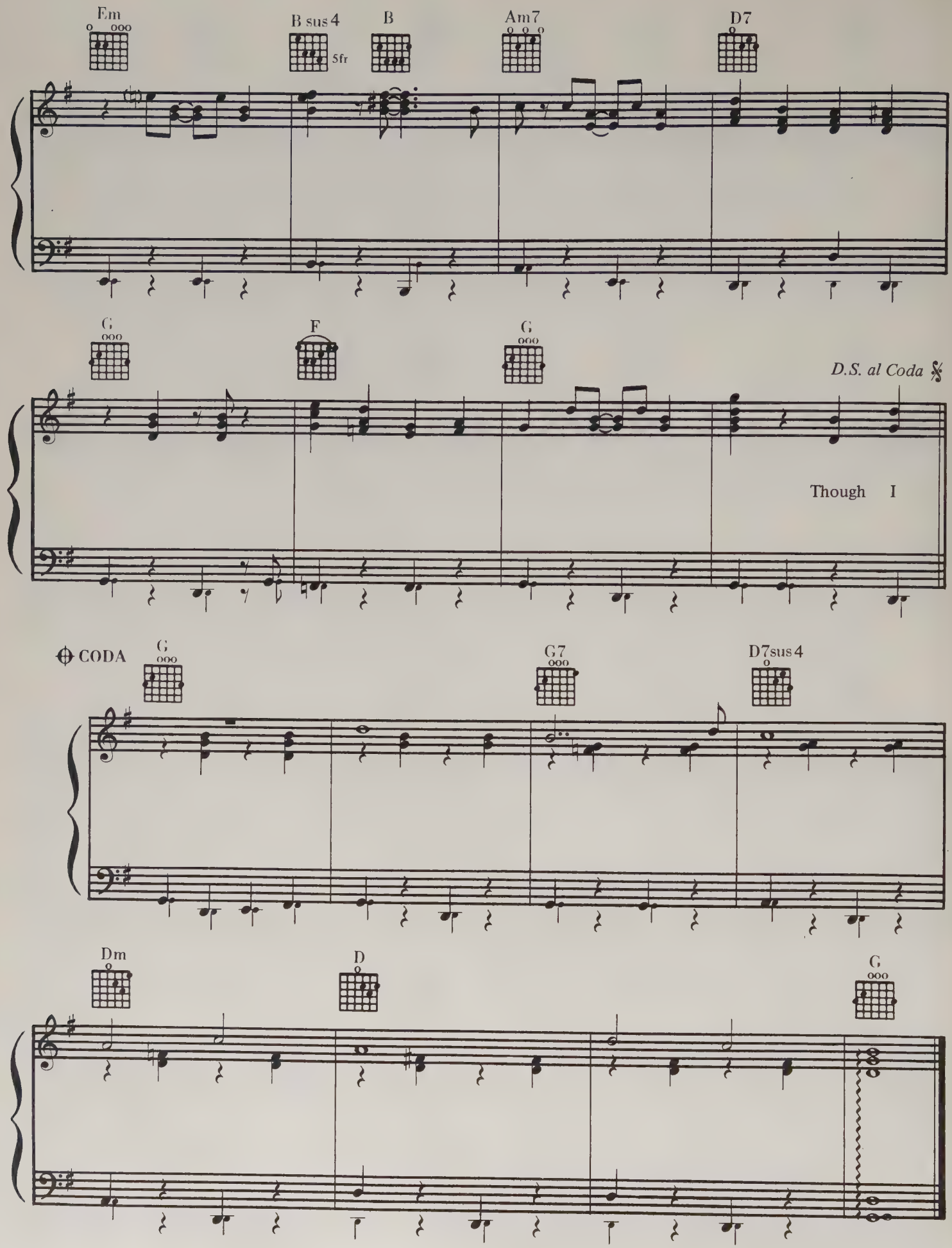
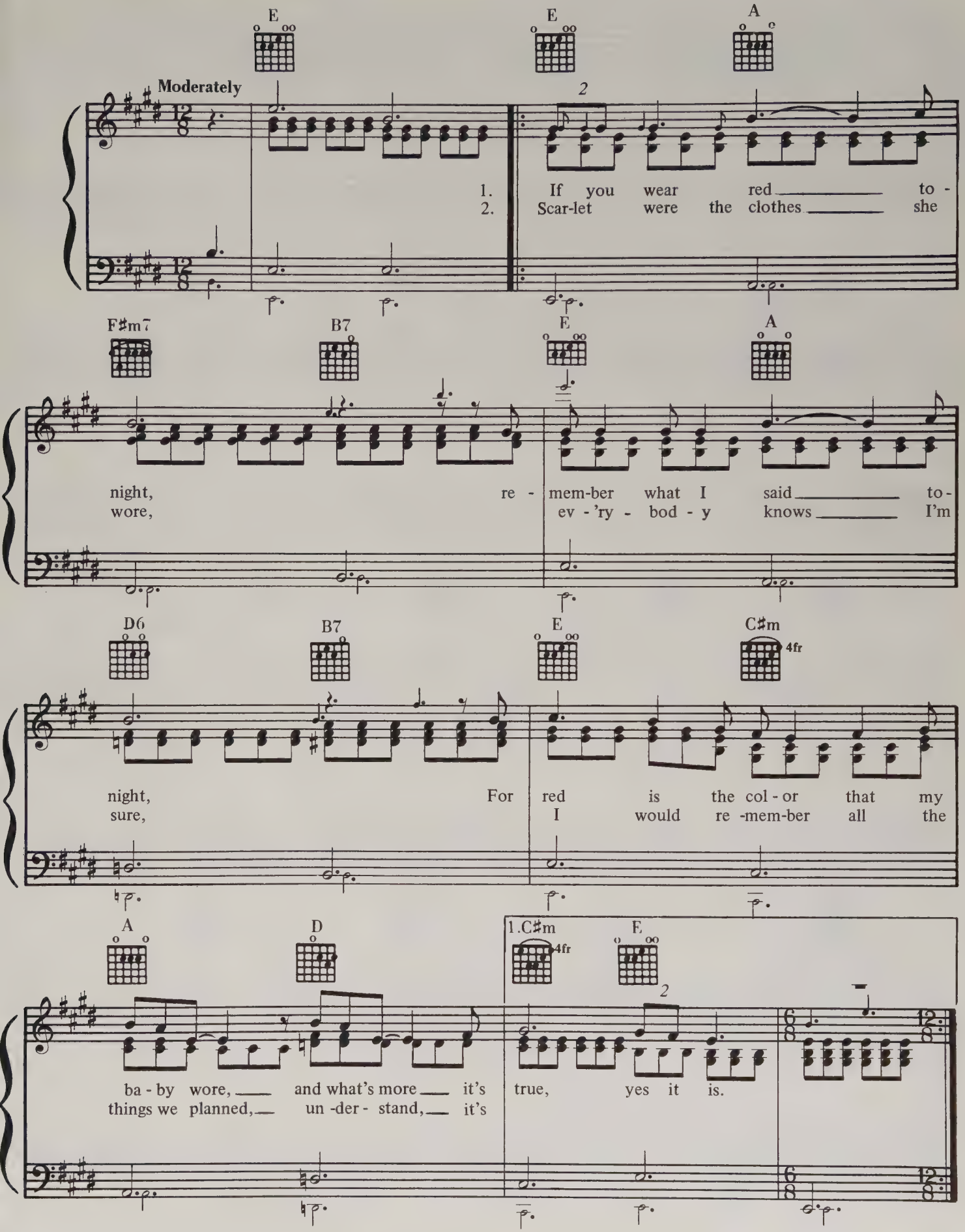

D
Em
show.
there.
There's
I
noth - ing for me
won - der what went
B
Am7
D7
G
here, so I will dis - ap - pear. If she turns up while I'm
wrong, I've wait - ed far too long. I think I'll take a
F
G
1
2 G
gone please let me know.
walk and look for her.
2. I've
Though to -
G
Em7
A7
night she's made me sad,
I
still


C
D
G
love her. If I find her I'll be glad,
Em7
A7
C
D
I still love her. I don't
Oh, I
G
want to spoil the party, so I'll go.
had a drink or two and I don't care.
I would
There's no
D
hate my disappointment to show.
fun in what I do if she's not there.
There's
I


Em
B
Am7
D7
noth-ing for me here, so I will dis- ap - pear. If she
won-der what went wrong, I've wait - ed far too long. I
G
F
G
to Coda
turns up while I'm gone please let me know.
think I'll take a walk and look for her.
G
(Solo)
D

Em
B sus 4
5fr
B
Am7
D7
G
F
G
D.S. al Coda
Though I
CODA
G
G7
D7sus 4
Dm
D
G

Yes It Is

By JOHN LENNON and PAUL McCARTNEY

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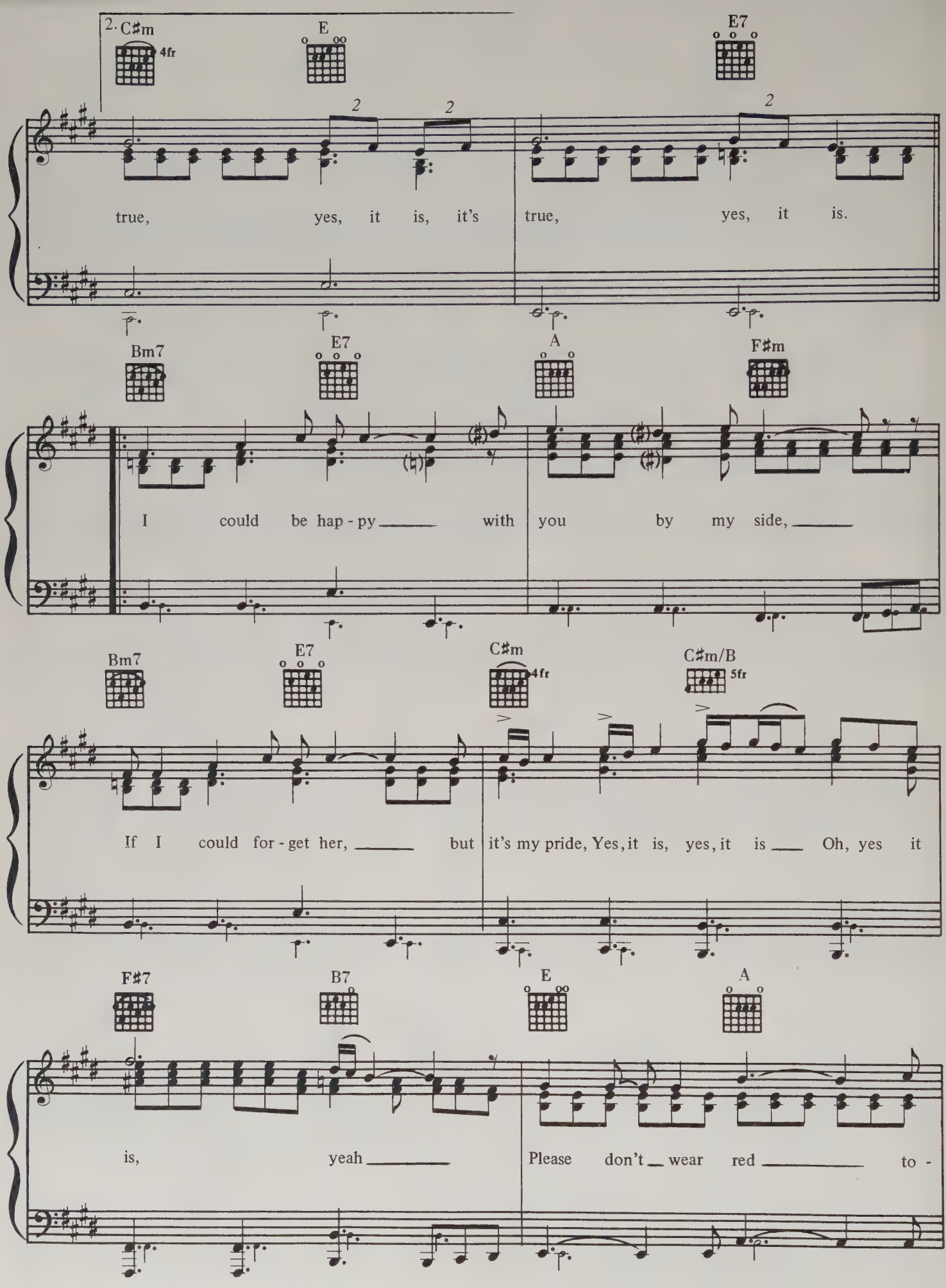
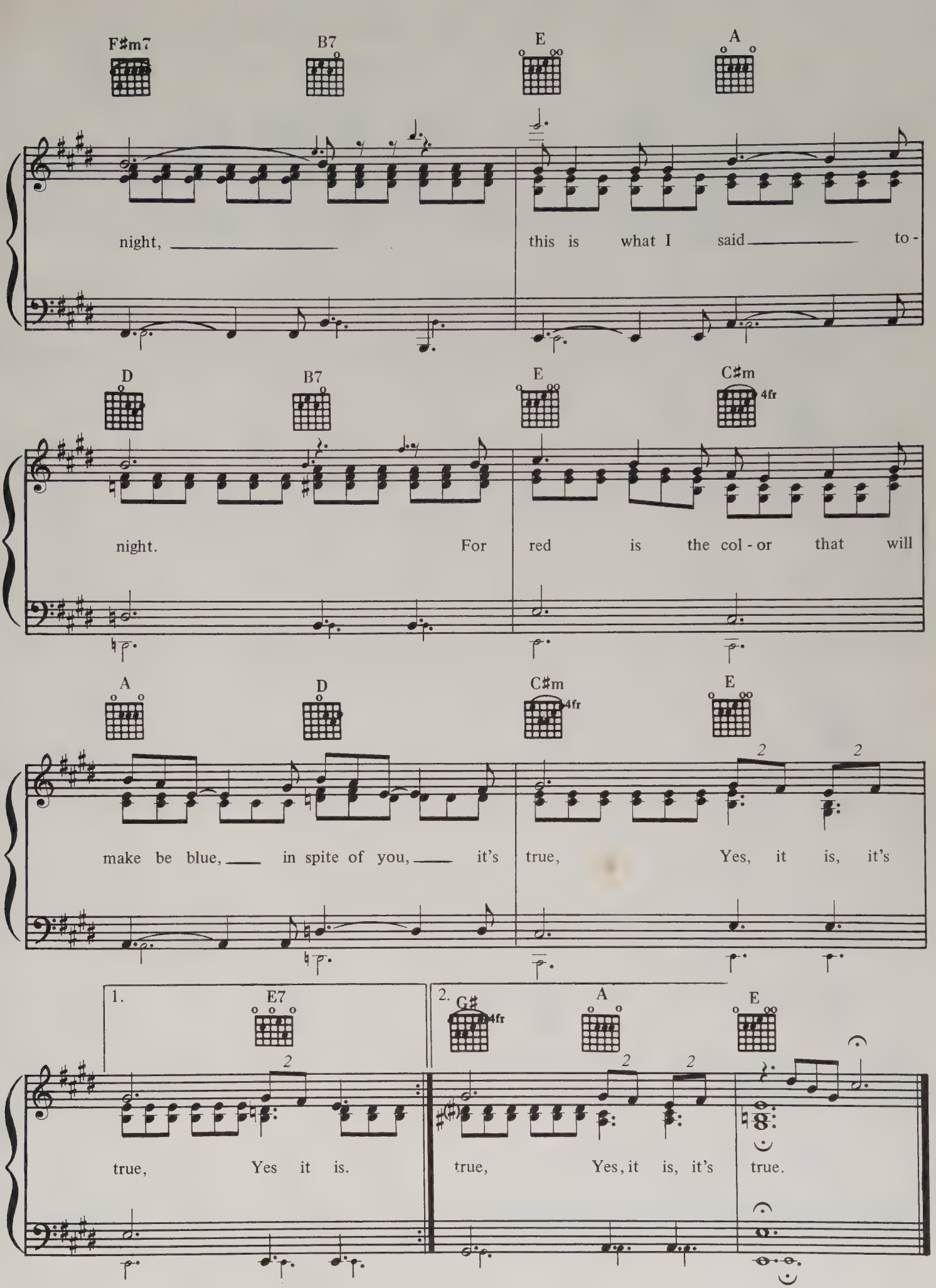
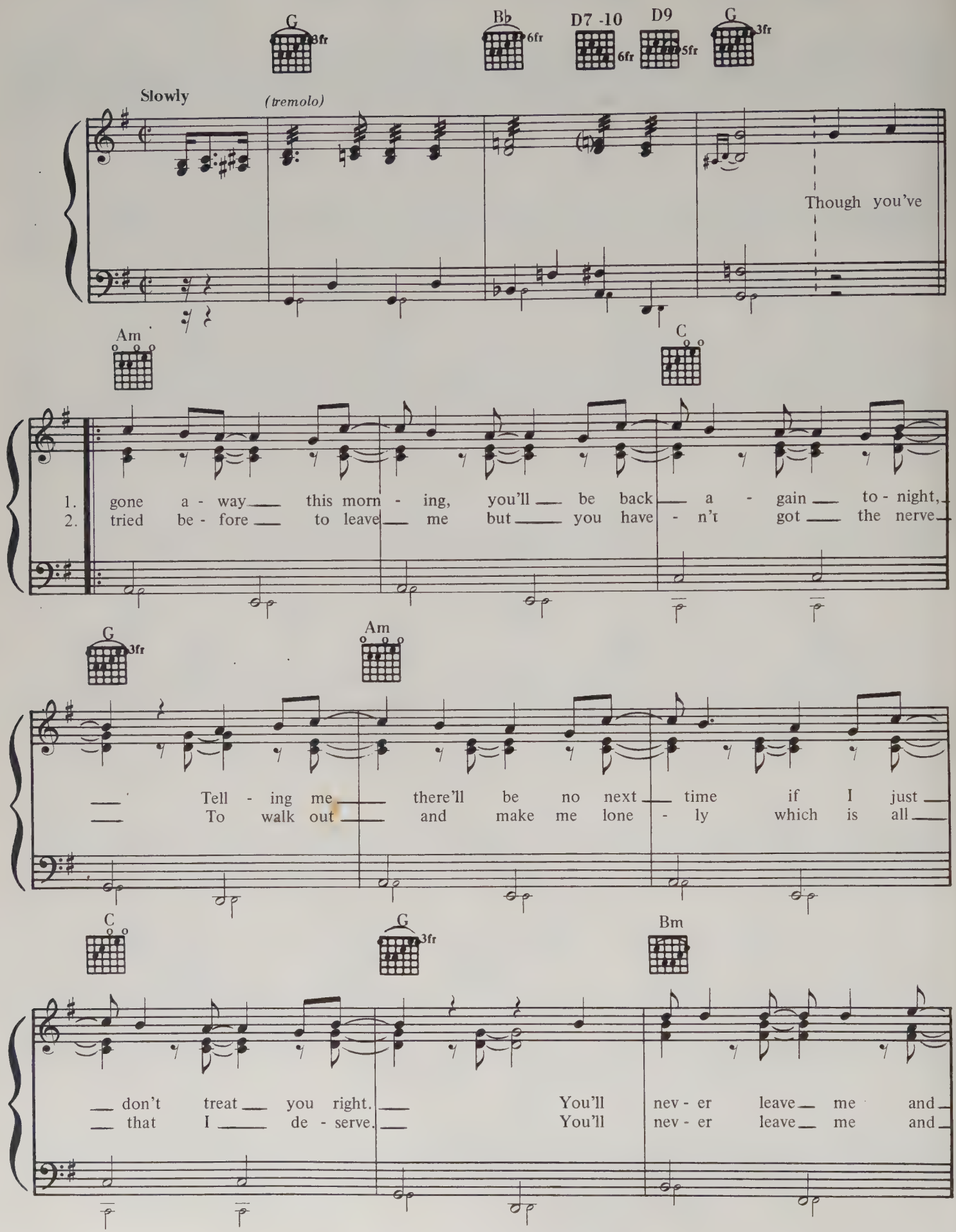

2. C♯m
4fr
E
E7
true, yes, it is, it's true, yes, it is.
Bm7
E7
A
F♯m
I could be hap - py with you by my side,
Bm7
E7
C♯m
4fr
C♯m/B
5fr
If I could for - get her, but it's my pride, Yes, it is, yes, it is Oh, yes it
F♯7
B7
E
A
is, yeah Please don't wear red to -


F♯m7
B7
E
A
night, ___ this is what I said ___ to -
D
B7
E
C♯m
4fr
night. For red is the col - or that will
A
D
C♯m
4fr
E
make be blue, ___ in spite of you, ___ it's true, Yes, it is, it's
1.
E7
true, Yes it is.
2.
G♯
4fr
A
E
true, Yes, it is, it's true.

You Like Me Too Much

By GEORGE HARRISON


G 3fr
Bb 6fr
D7 -10 6fr
D9 5fr
G 3fr
Slowly
(tremolo)
Though you've
Am
C
1. gone a - way this morn - ing, you'll be back a - gain to - night,
2. tried be - fore to leave me but you have - n't got the nerve
G 3fr
Am
Tell - ing me there'll be no next time if I just
To walk out and make me lone - ly which is all
C
G 3fr
Bm
don't treat you right. You'll nev - er leave me and
that I de - serve. You'll nev - er leave me and

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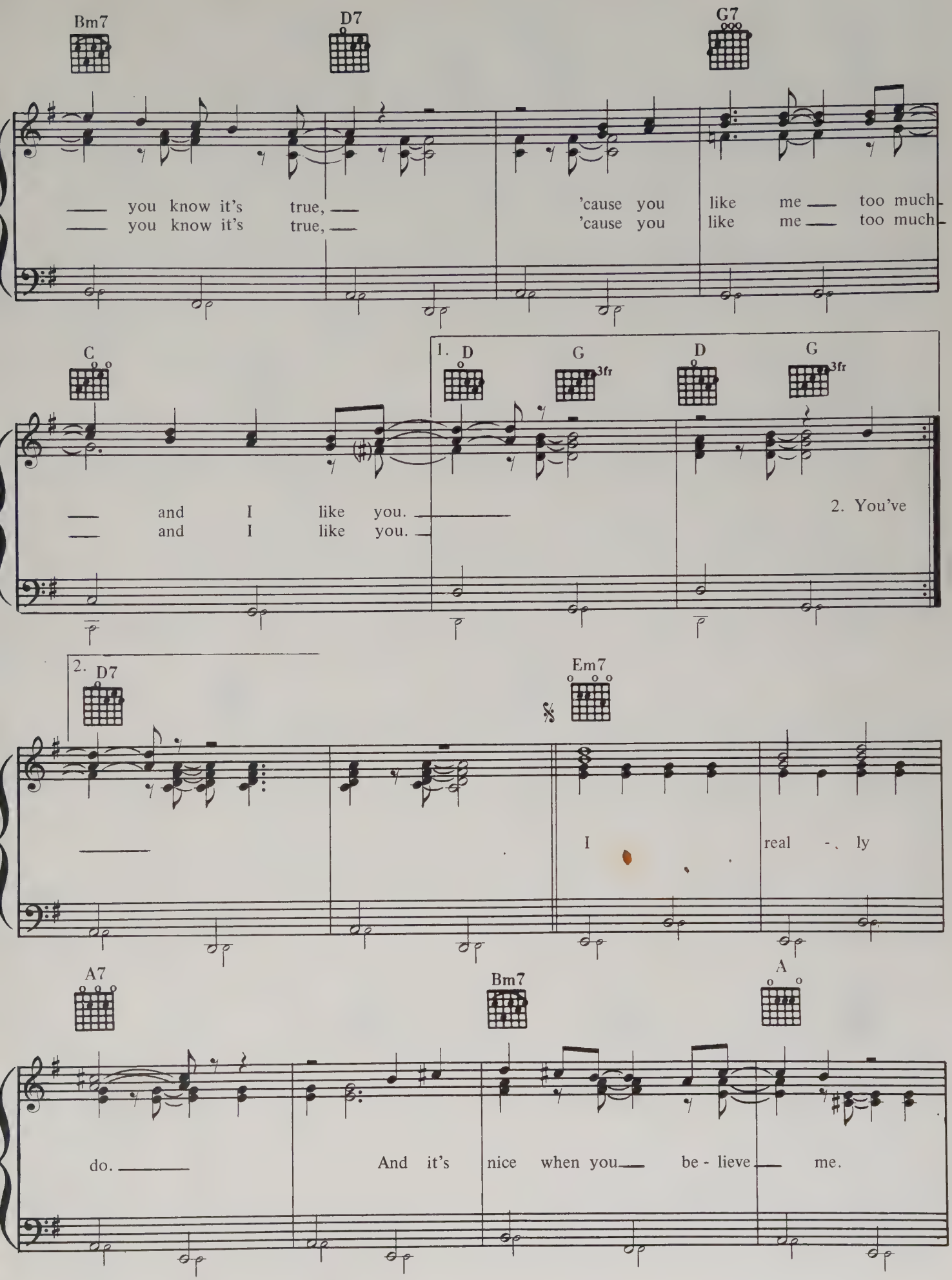
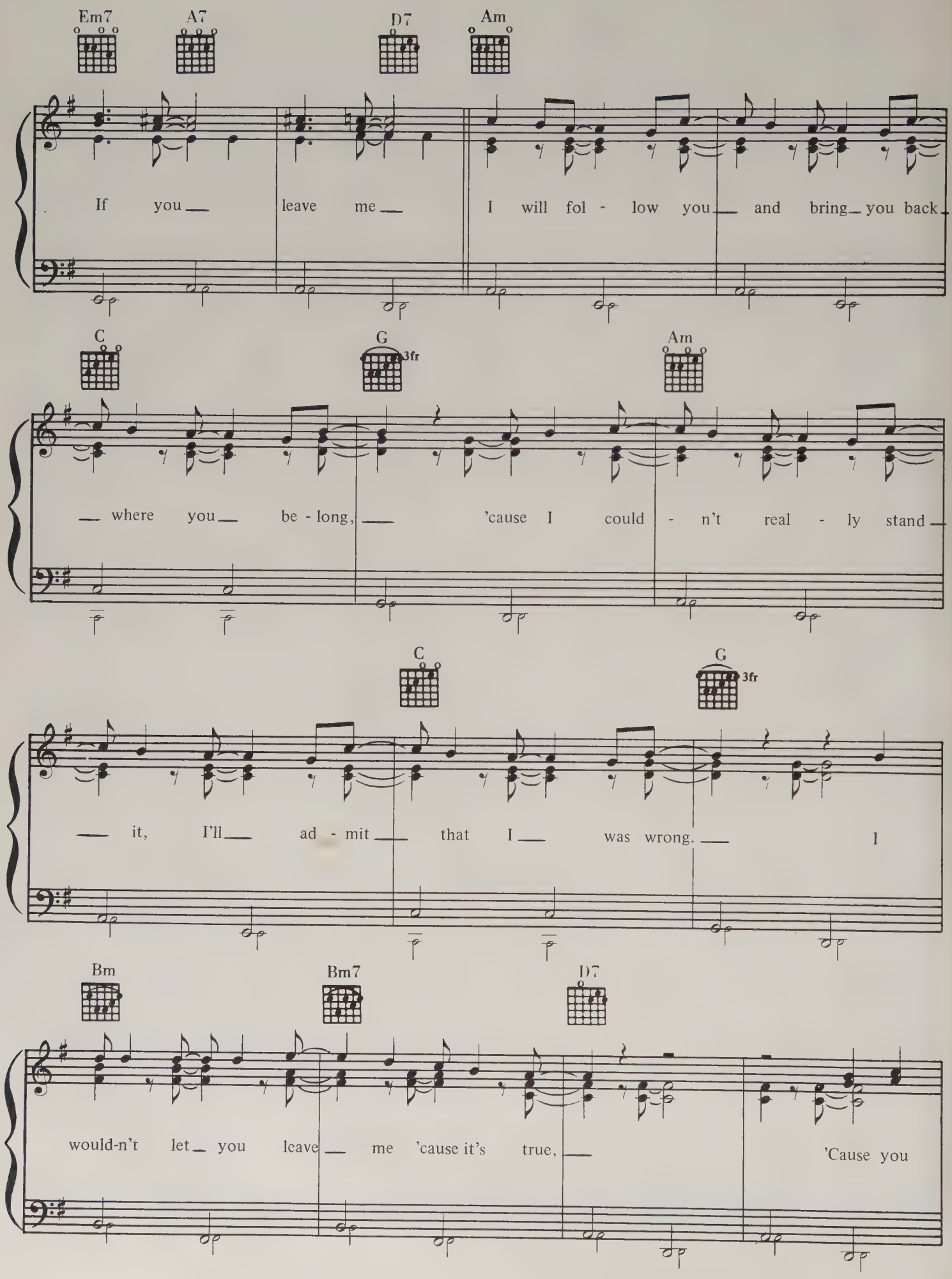
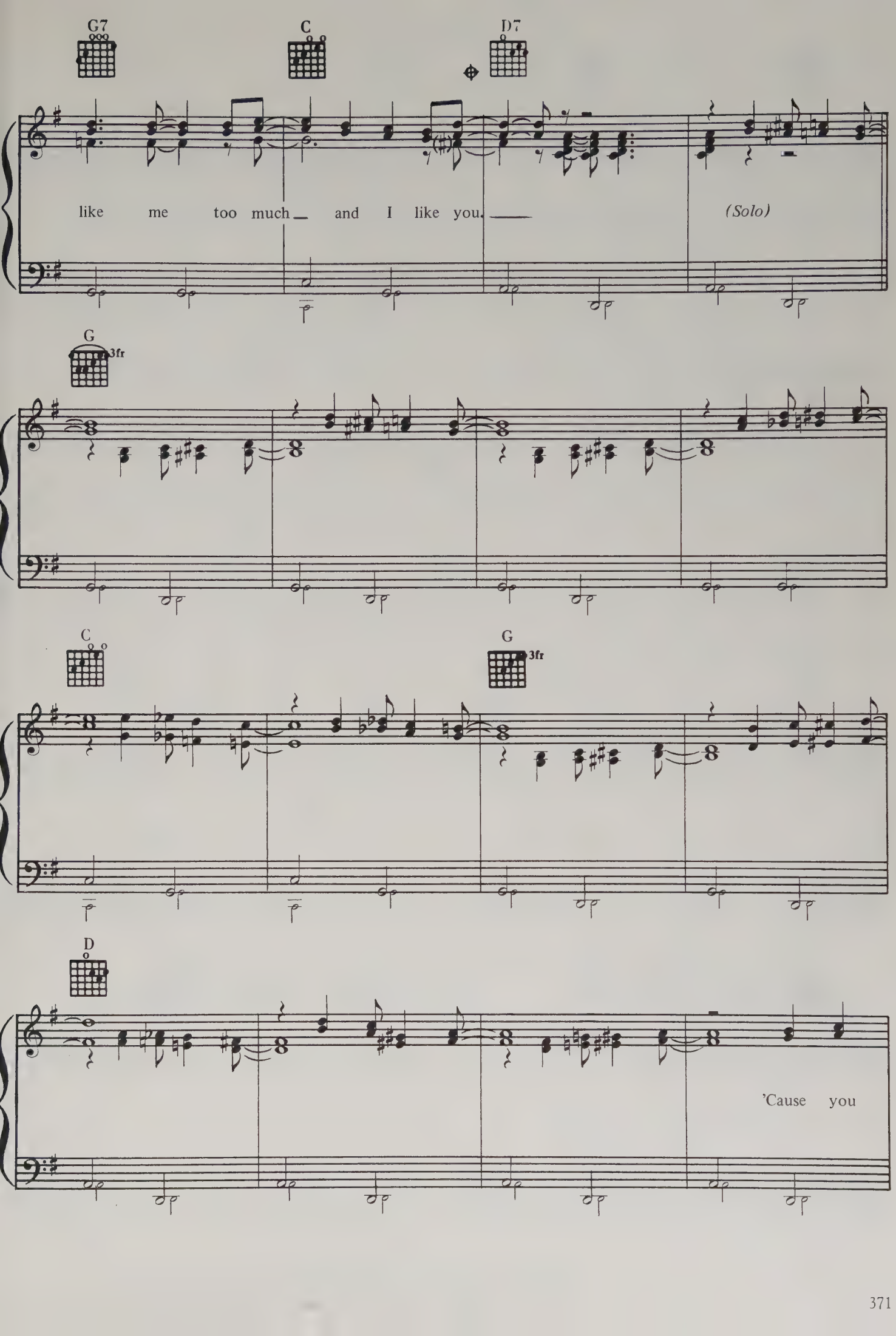
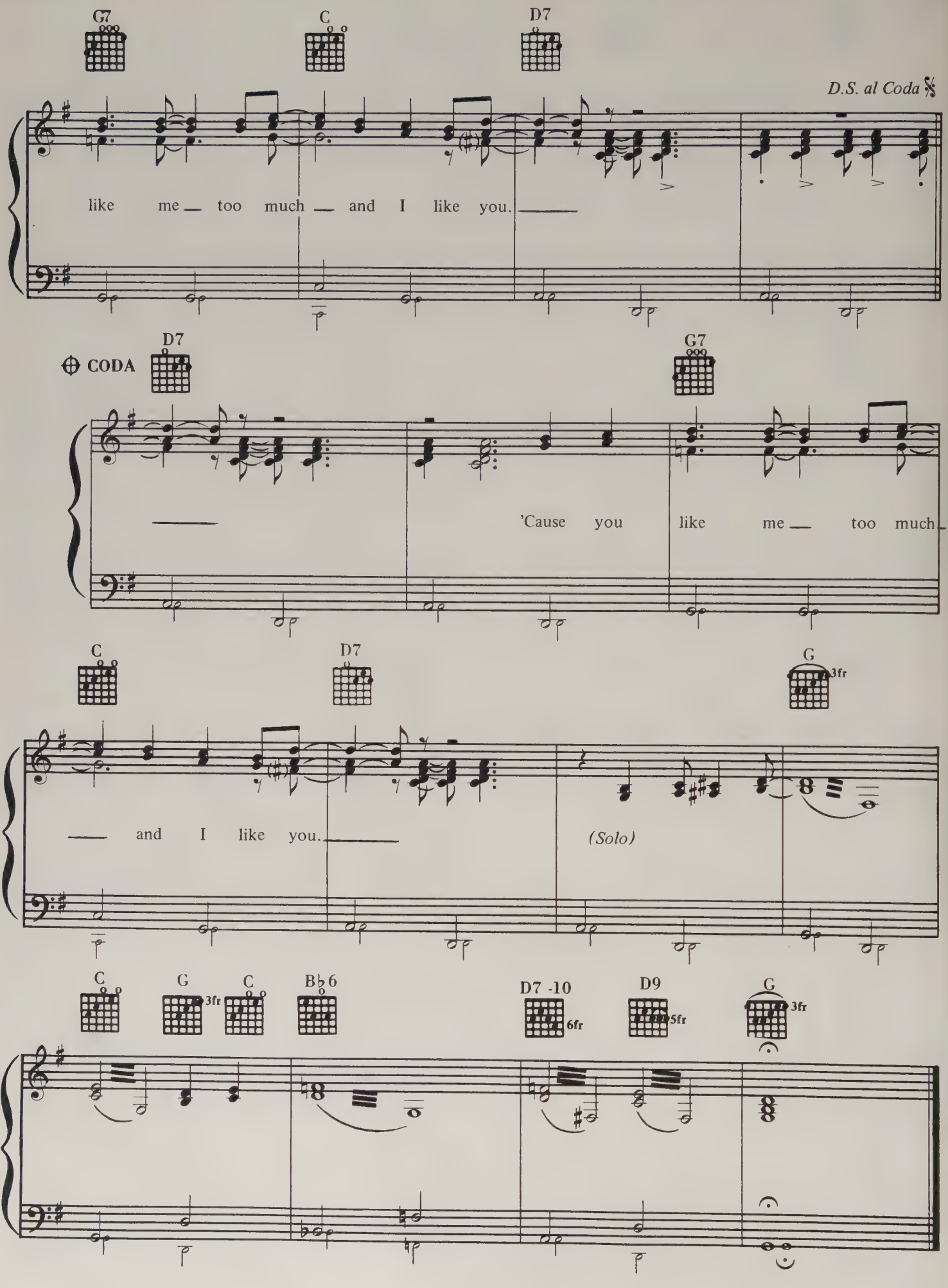

Bm7
D7
G7
you know it's true,
you know it's true,
'cause you like me too much
'cause you like me too much
C
1. D
G 3fr
D
G 3fr
and I like you.
and I like you.
2. You've
2. D7
Em7
I real - ly
A7
Bm7
A
do.
And it's nice when you be - lieve me.

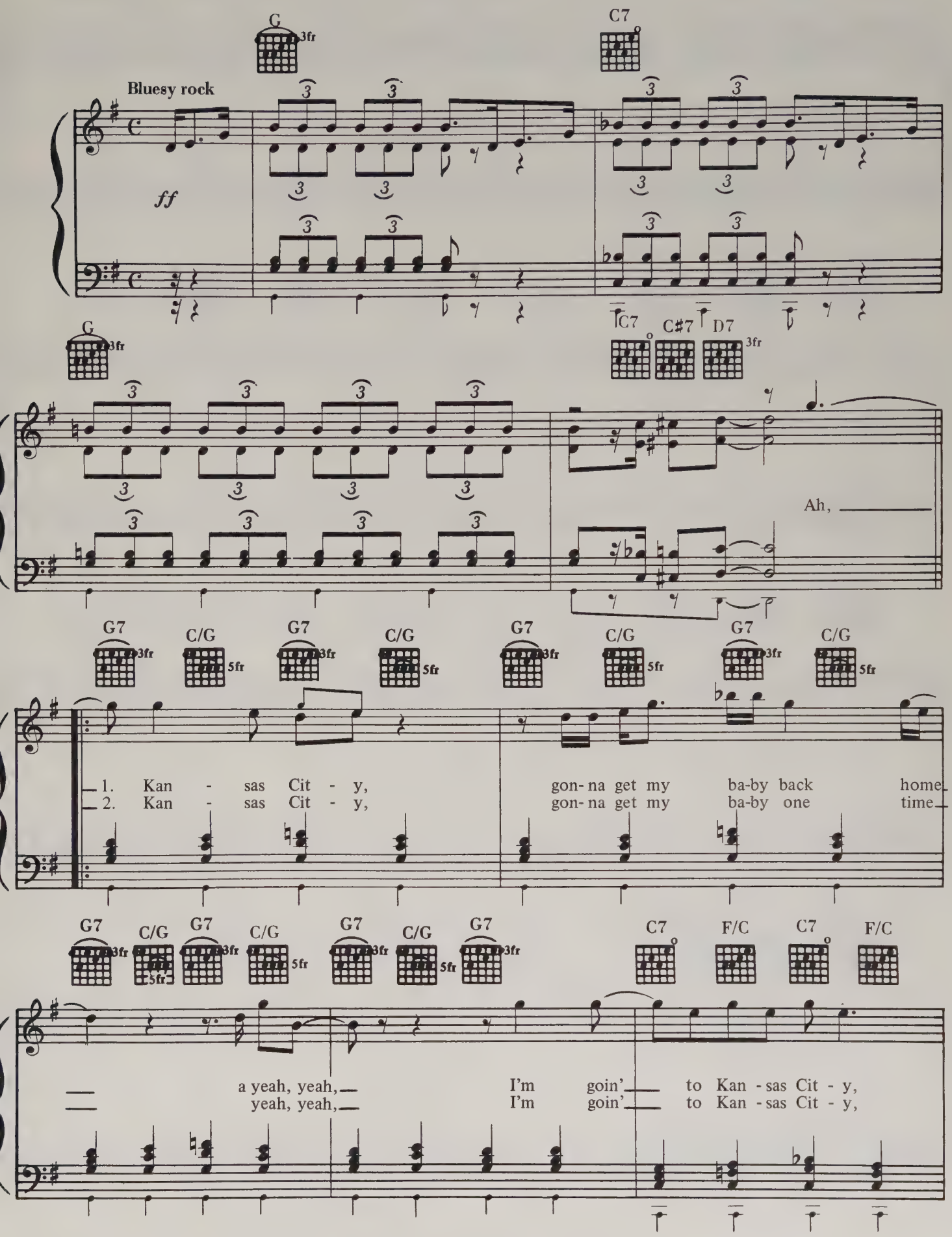

Em7
A7
D7
Am
If you leave me I will fol - low you and bring you back
C
G
3fr
Am
where you be - long, 'cause I could - n't real - ly stand
C
G
3fr
it, I'll ad - mit that I was wrong. I
Bm
Bm7
D7
would-n't let you leave me 'cause it's true, 'Cause you


G7
C
D7
like me too much and I like you.
(Solo)
G
3fr
C
G
3fr
D
'Cause you


G7
C
D7
D.S. al Coda
like me too much and I like you.
CODA
D7
G7
'Cause you like me too much
C
D7
G
3fr
and I like you.
(Solo)
C
G
3fr
C
B♭6
D7 -10
6fr
D9
5fr
G
3fr

Kansas City

By JERRY LEIBER and MIKE STOLLER



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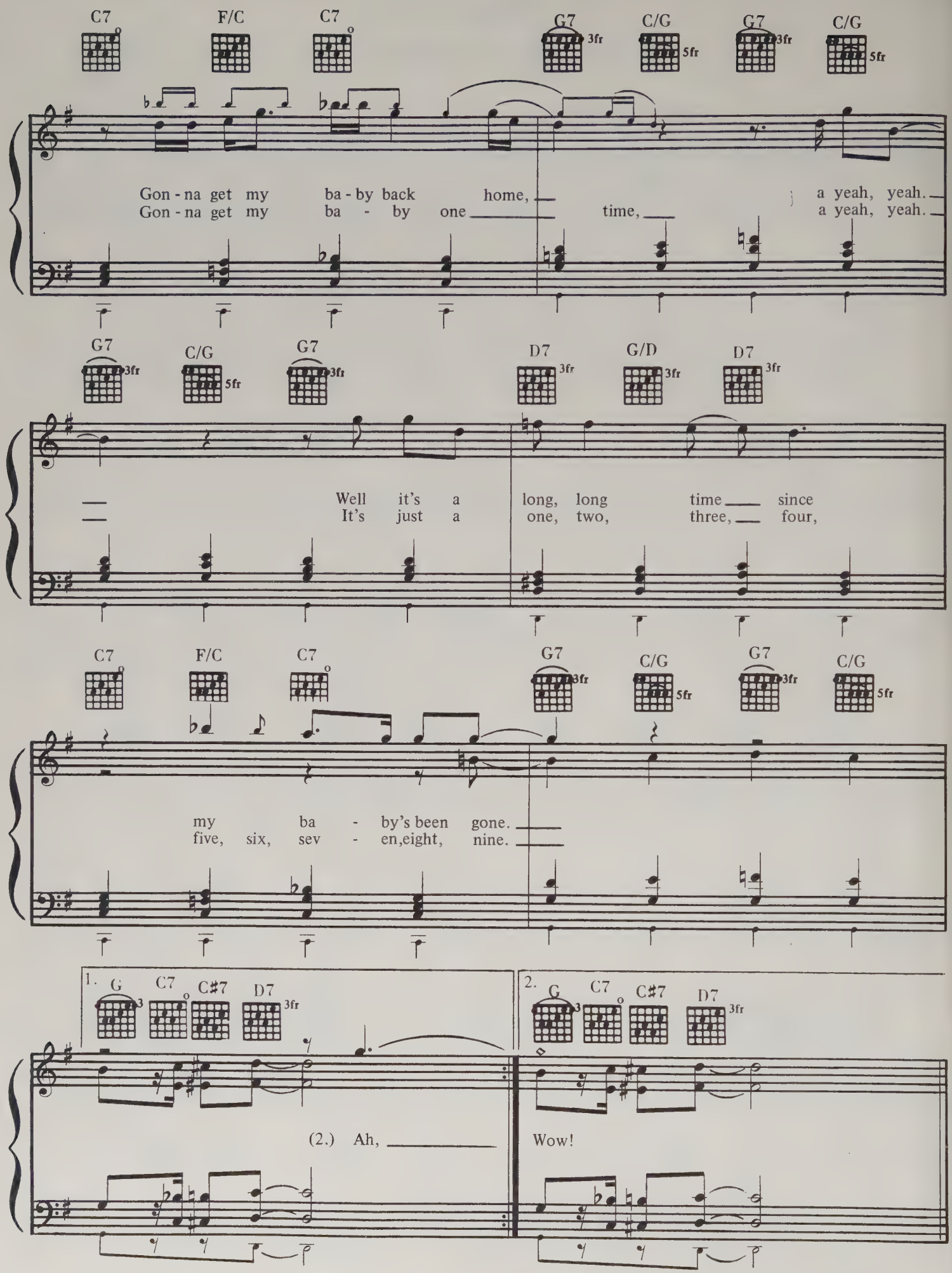
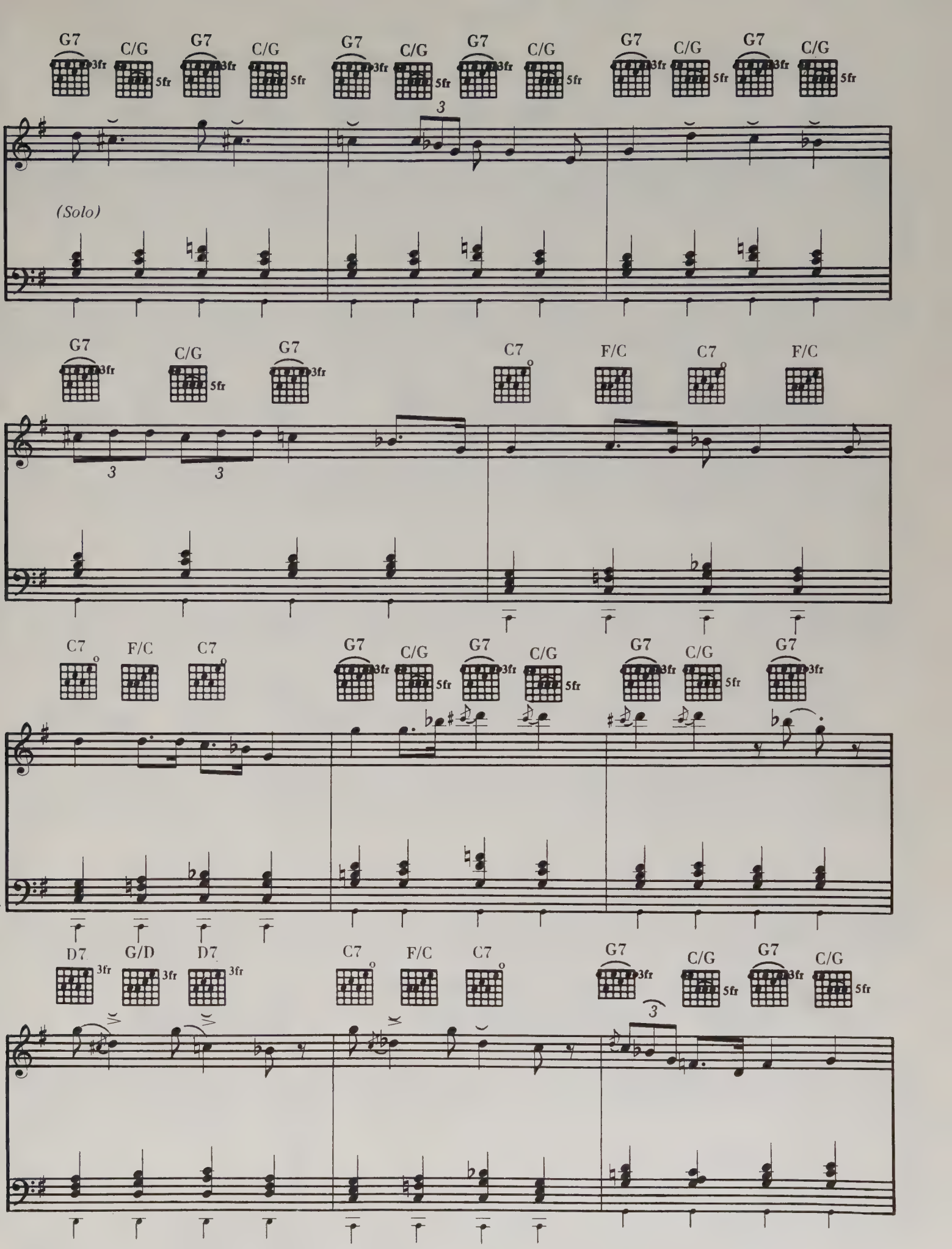
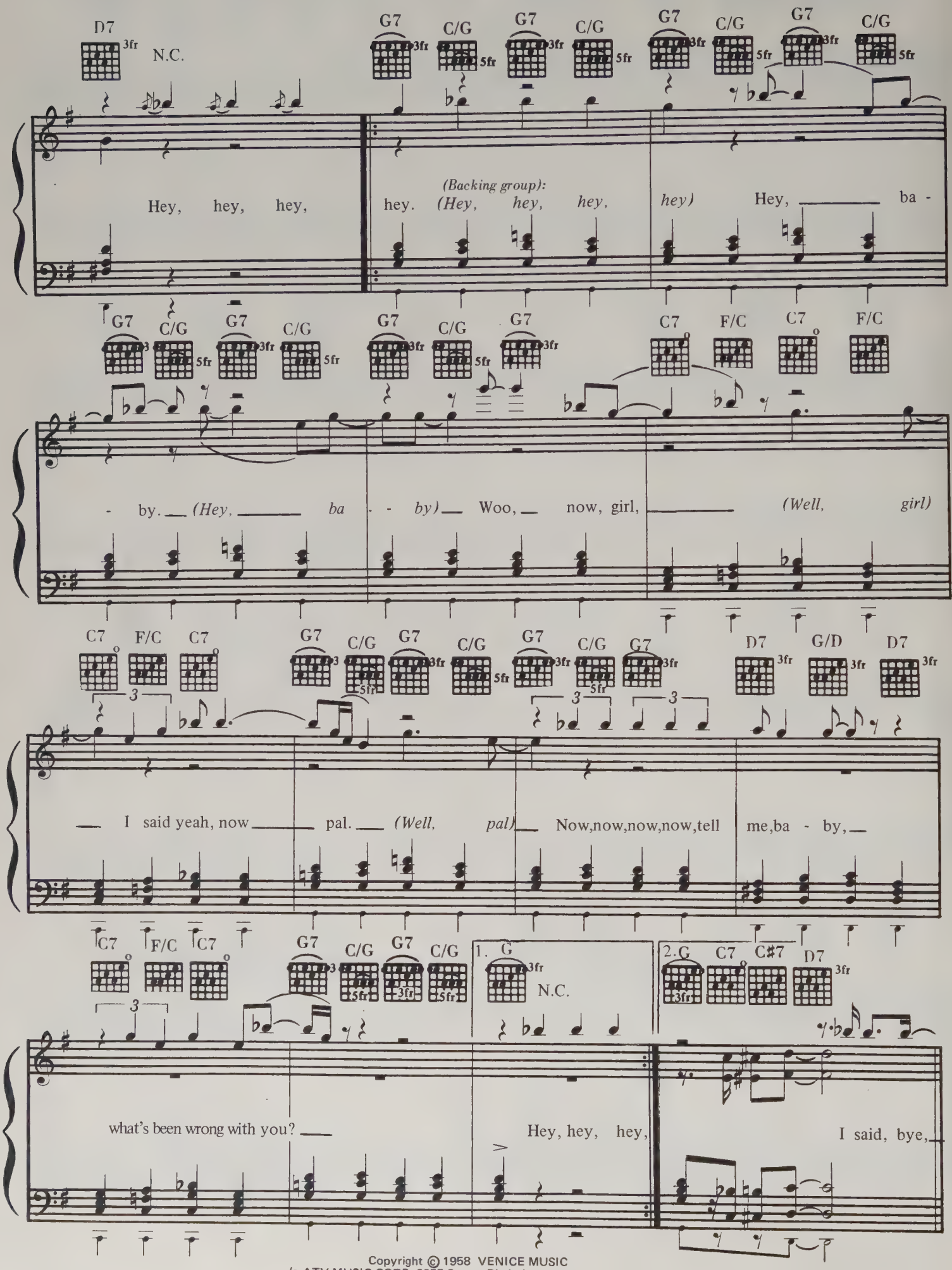

C7
F/C
C7
G7
3fr
C/G
5fr
G7
3fr
C/G
5fr
Gon - na get my ba - by back home,
Gon - na get my ba - by one time,
a yeah, yeah.
a yeah, yeah.
G7
3fr
C/G
5fr
G7
3fr
D7
3fr
G/D
3fr
D7
3fr
Well it's a long, long time since
It's just a one, two, three, four,
C7
F/C
C7
G7
3fr
C/G
5fr
G7
3fr
C/G
5fr
my ba - by's been gone.
five, six, sev - en,eight, nine.
1.
G
3fr
C7
C♯7
D7
3fr
2.
G
3fr
C7
C♯7
D7
3fr
(2.) Ah,
Wow!


G7
C/G
G7
C/G
G7
C/G
G7
C/G
G7
C/G
G7
C/G
(Solo)
3
G7
C/G
G7
C7
F/C
C7
F/C
3
3
C7
F/C
C7
G7
C/G
G7
C/G
G7
C/G
G7
D7
G/D
D7
C7
F/C
C7
G7
C/G
G7
C/G
3
3fr
5fr

Hey Hey Hey Hey

By RICHARD PENNIMAN

D7 3fr N.C.
G7 3fr C/G 5fr G7 3fr C/G 5fr G7 3fr C/G 5fr G7 3fr C/G 5fr
Hey, hey, hey,
(Backing group):
hey. (Hey, hey, hey, hey) Hey, ba -
G7 C/G G7 C/G G7 3fr C/G 5fr G7 3fr C7 F/C C7 F/C
- by. (Hey, ba - - by) Woo, now, girl, (Well, girl)
C7 F/C C7 G7 3fr C/G 5fr G7 3fr C/G 5fr G7 3fr C/G 5fr G7 D7 3fr G/D 3fr D7 3fr
3
I said yeah, now pal. (Well, pal) Now,now,now,now,tell me,ba - by,
C7 F/C C7 G7 3fr C/G 5fr G7 3fr C/G 5fr 1. G 3fr N.C. 2. G C7 C#7 D7 3fr
3
what's been wrong with you? Hey, hey, hey, I said, bye,

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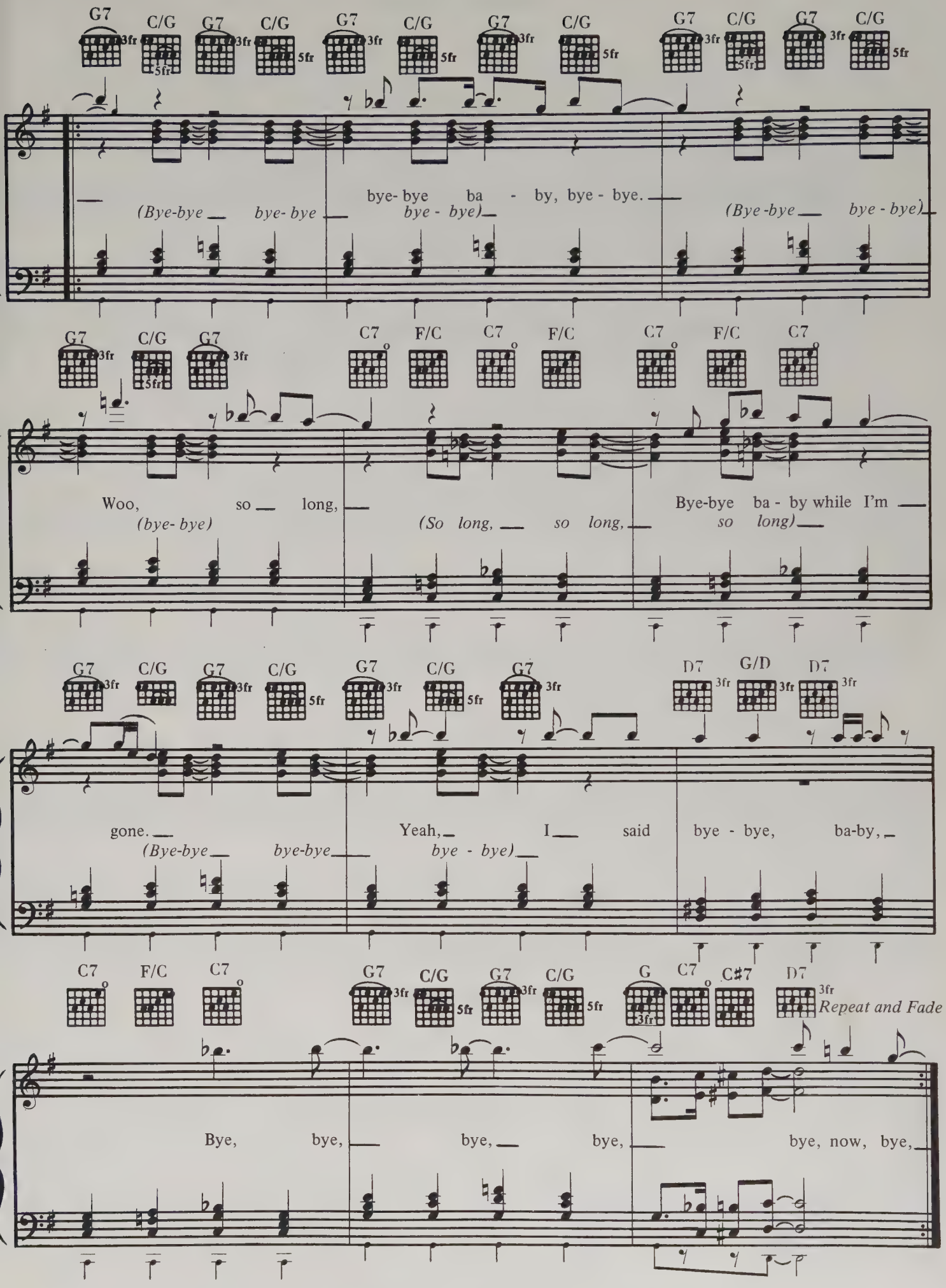
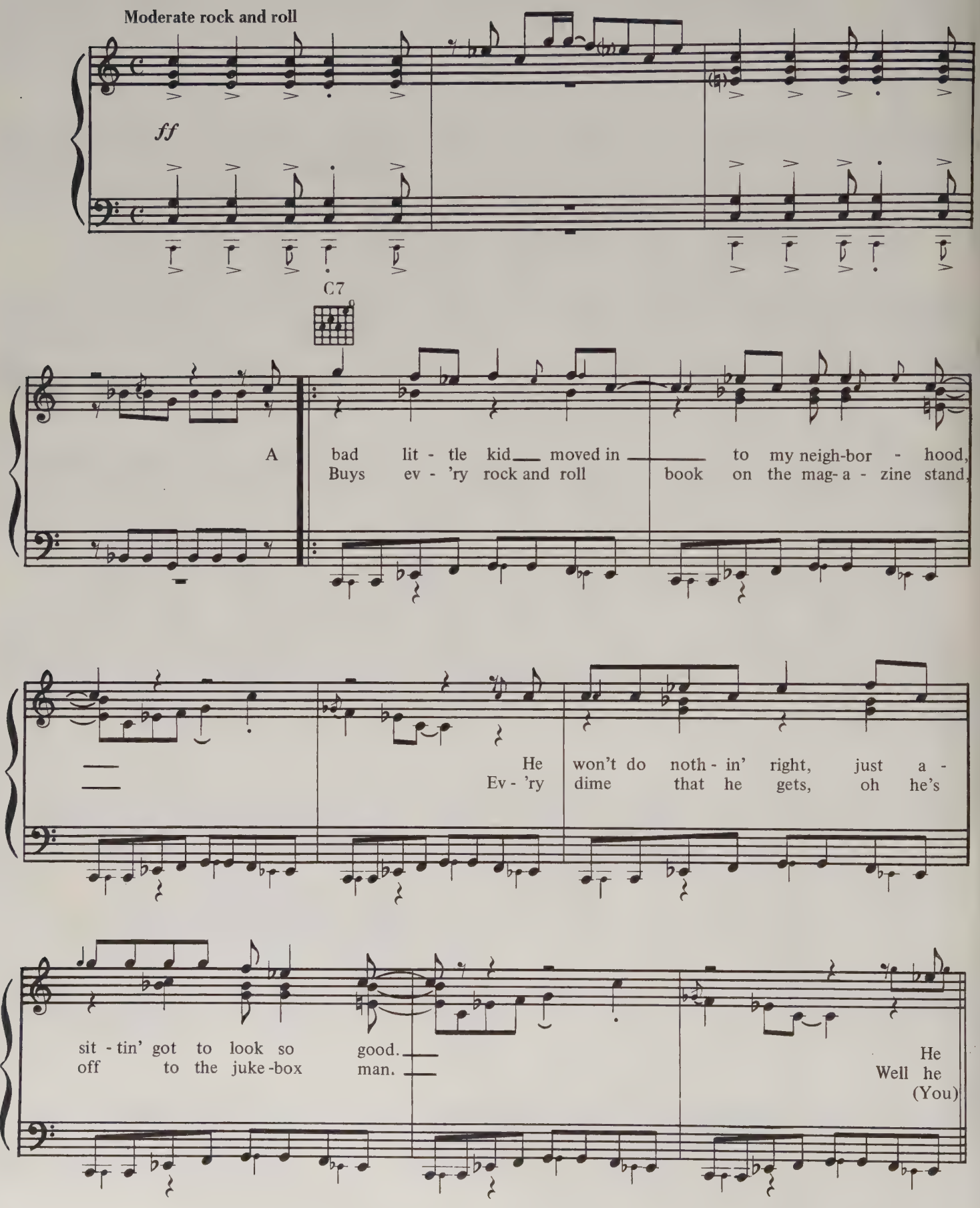

G7 C/G G7 C/G G7 C/G G7 C/G G7 C/G G7 C/G
bye- bye ba - by, bye - bye.
(Bye-bye bye- bye bye - bye) (Bye-bye bye - bye)
G7 C/G G7 C7 F/C C7 F/C C7 F/C C7
Woo, so long, Bye-bye ba - by while I'm
(bye- bye) (So long, so long, so long)
G7 C/G G7 C/G G7 C/G G7 D7 G/D D7
gone. Yeah, I said bye - bye, ba-by,
(Bye-bye bye-bye bye - bye)
C7 F/C C7 G7 C/G G7 C/G G C7 C♯7 D7
Repeat and Fade
Bye, bye, bye, bye, bye, now, bye,

Bad Boy

By LARRY WILLIAMS


Moderate rock and roll
ff
C7
A bad lit - tle kid moved in to my neigh-bor - hood,
Buys ev - 'ry rock and roll book on the mag-a - zine stand,
He won't do noth - in' right, just a -
Ev - 'ry dime that he gets, oh he's
sit - tin' got to look so good.
off to the juke-box man.
He
Well he
(You)

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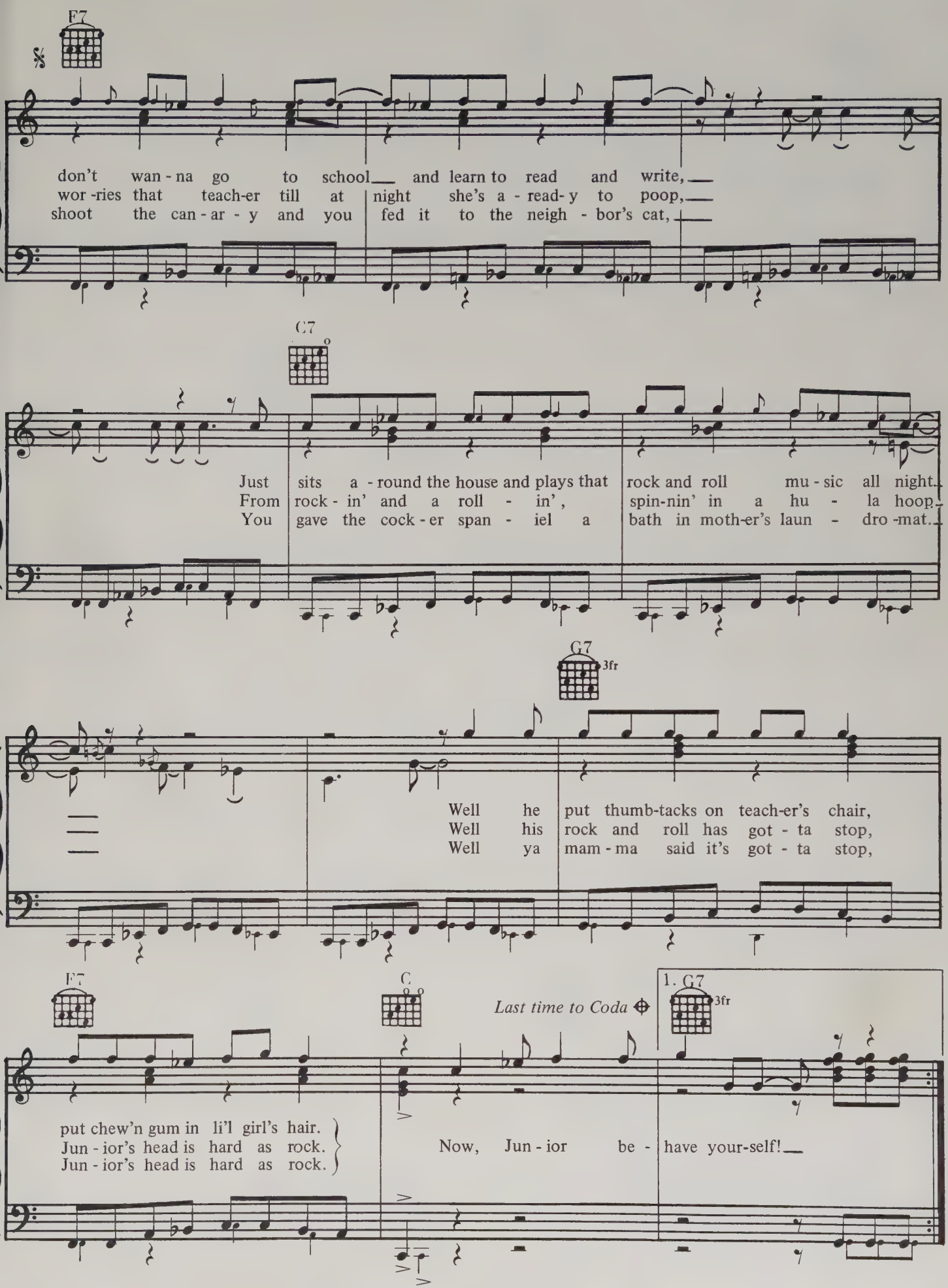
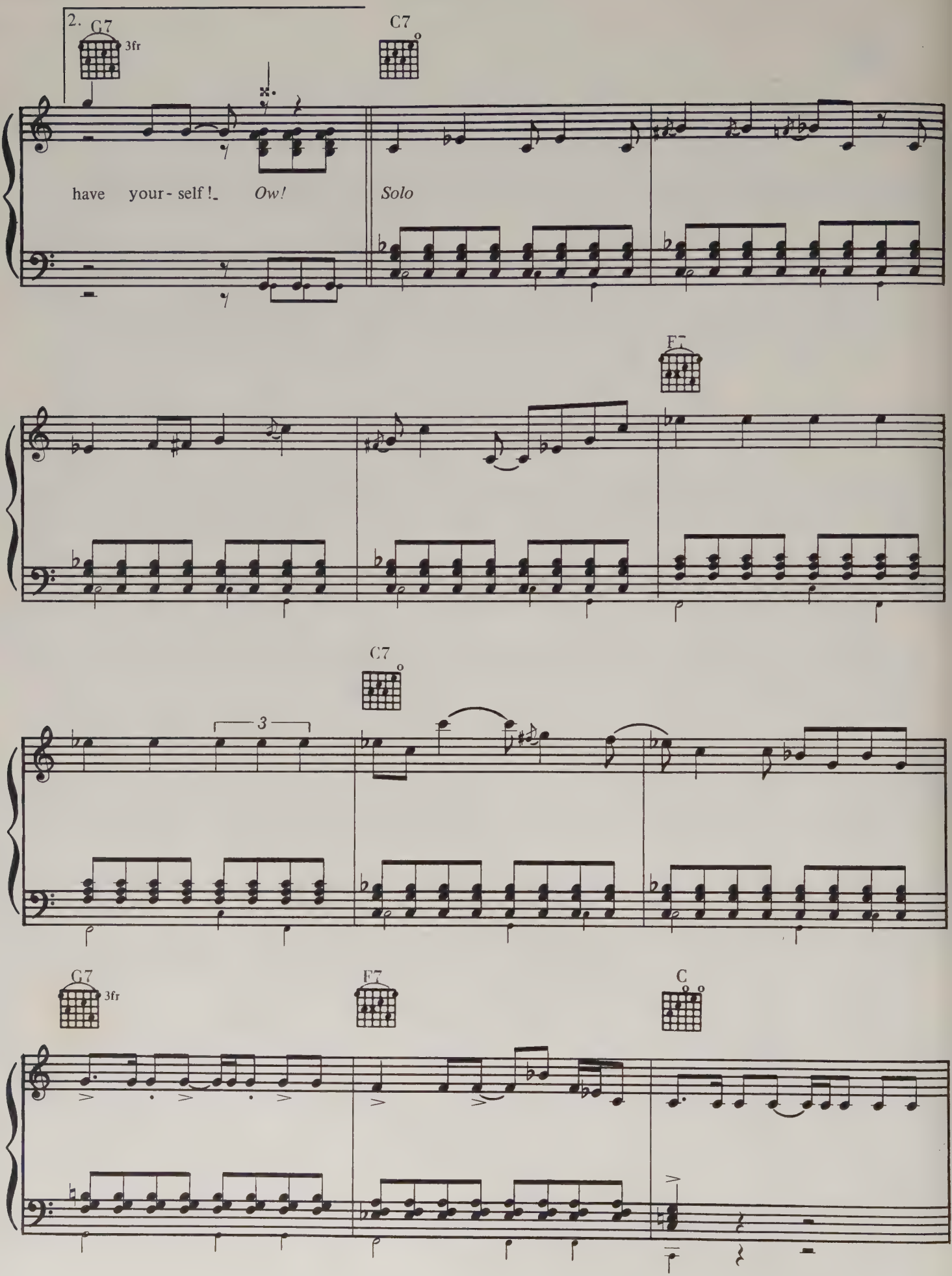
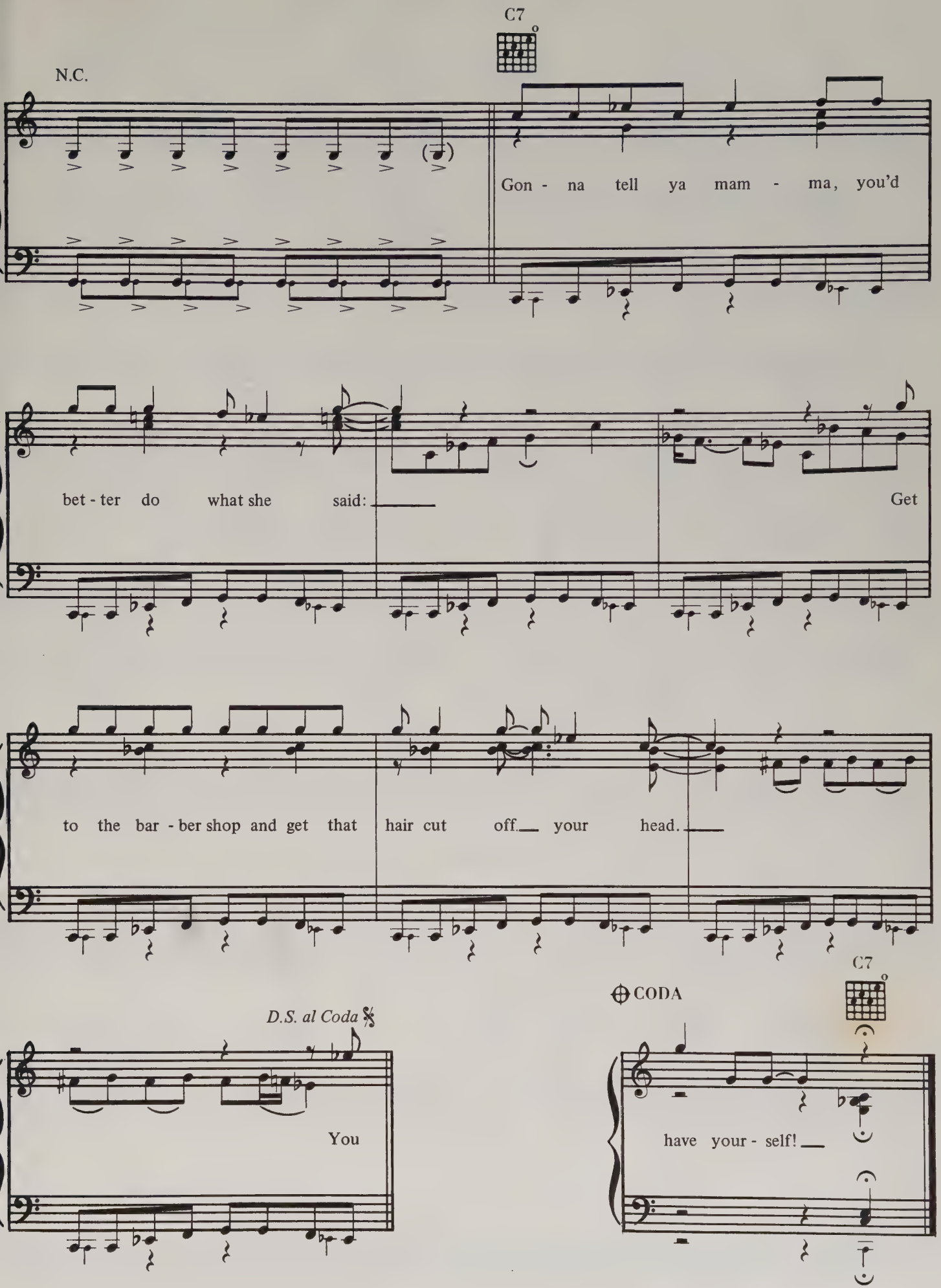
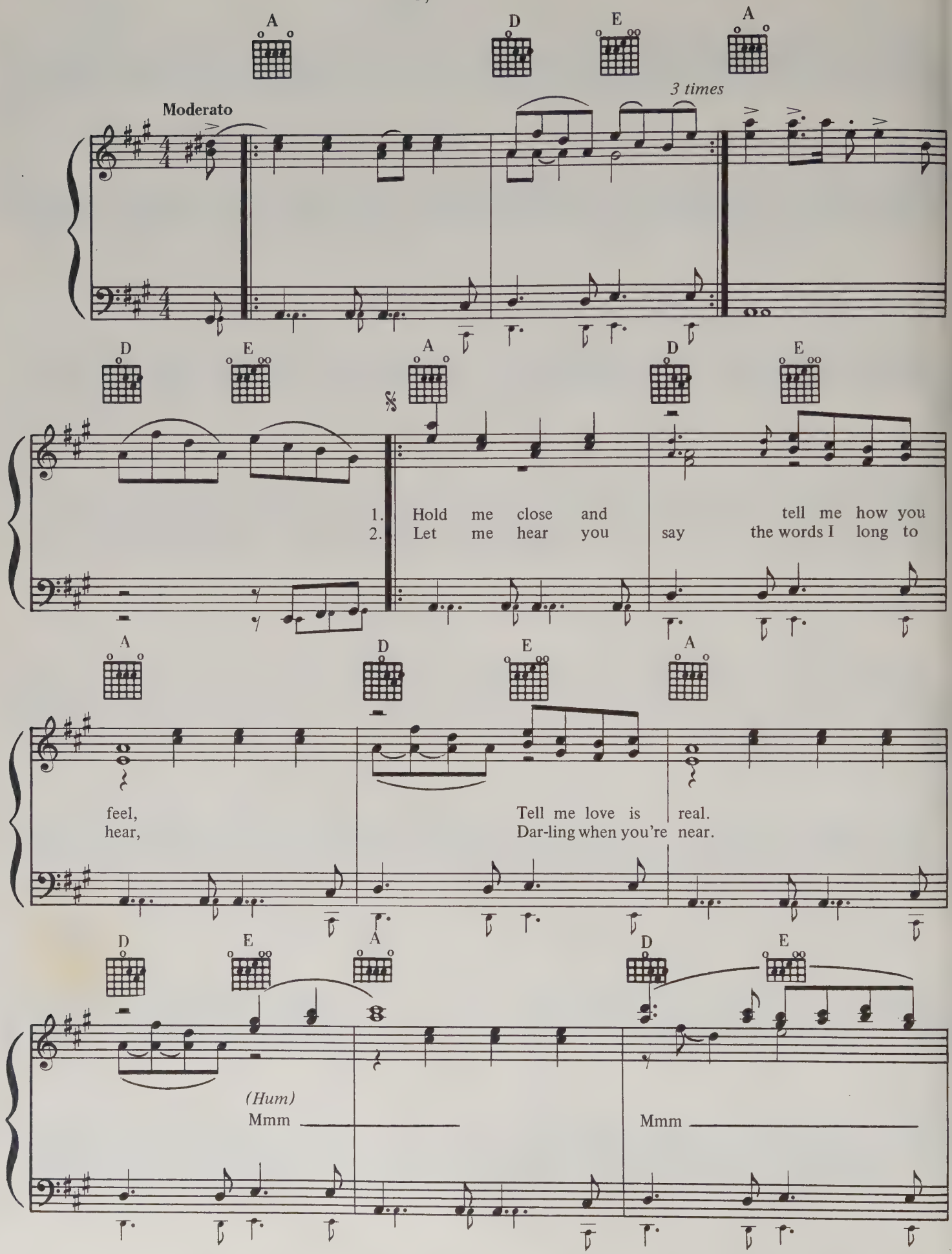

E7
don't wan - na go to school and learn to read and write,
wor - ries that teach-er till at night she's a - read - y to poop,
shoot the can - ar - y and you fed it to the neigh - bor's cat,
C7
Just sits a - round the house and plays that rock and roll mu - sic all night.
From rock - in' and a roll - in', spin-nin' in a hu - la hoop.
You gave the cock - er span - iel a bath in moth-er's laun - dro - mat.
G7 3fr
Well he put thumb-tacks on teach-er's chair,
Well his rock and roll has got - ta stop,
Well ya mam - ma said it's got - ta stop,
E7
C
Last time to Coda
1. G7 3fr
put chew'n gum in li'l girl's hair.
Jun - ior's head is hard as rock.
Jun - ior's head is hard as rock.
Now, Jun - ior be - have your-self!

2.
G7
3fr
C7
have your - self !_
Ow!
Solo
F7
C7
3
G7
3fr
F7
C


C7
N.C.
Gon - na tell ya mam - ma, you'd
bet - ter do what she said:
Get
to the bar - ber shop and get that hair cut off your head.
C7
CODA
D.S. al Coda
You
have your - self!

Words Of Love

By BUDDY HOLLY



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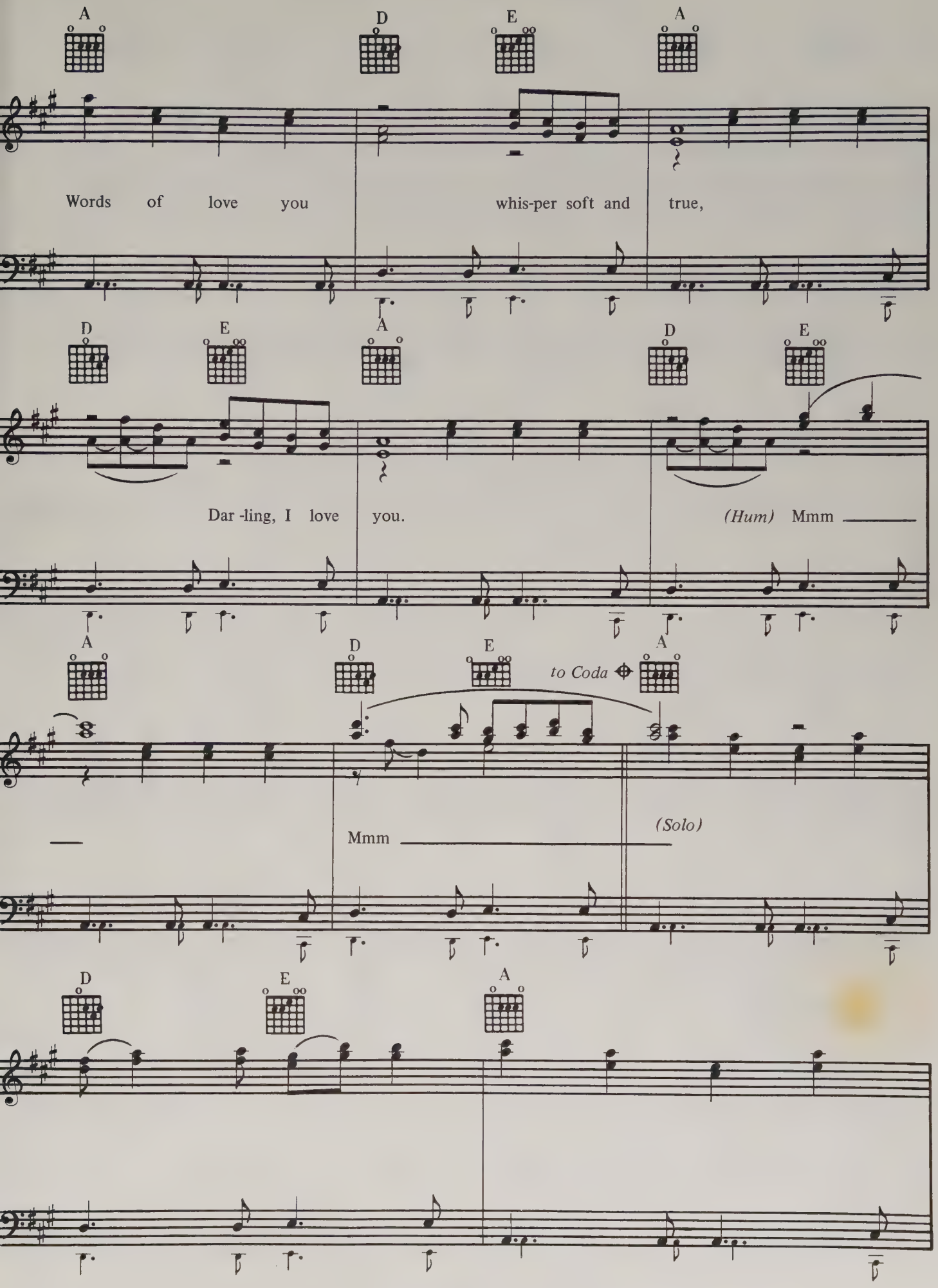
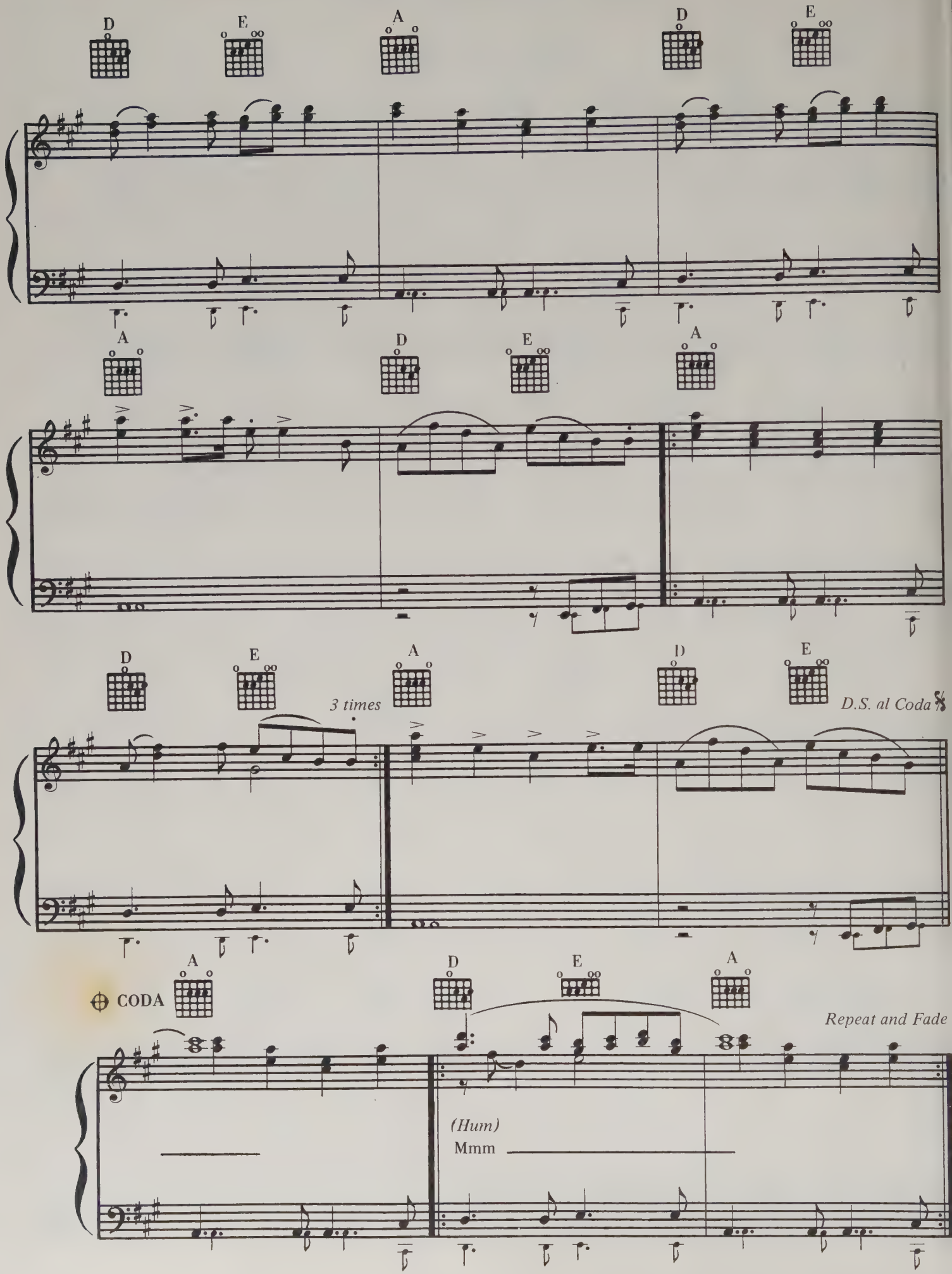
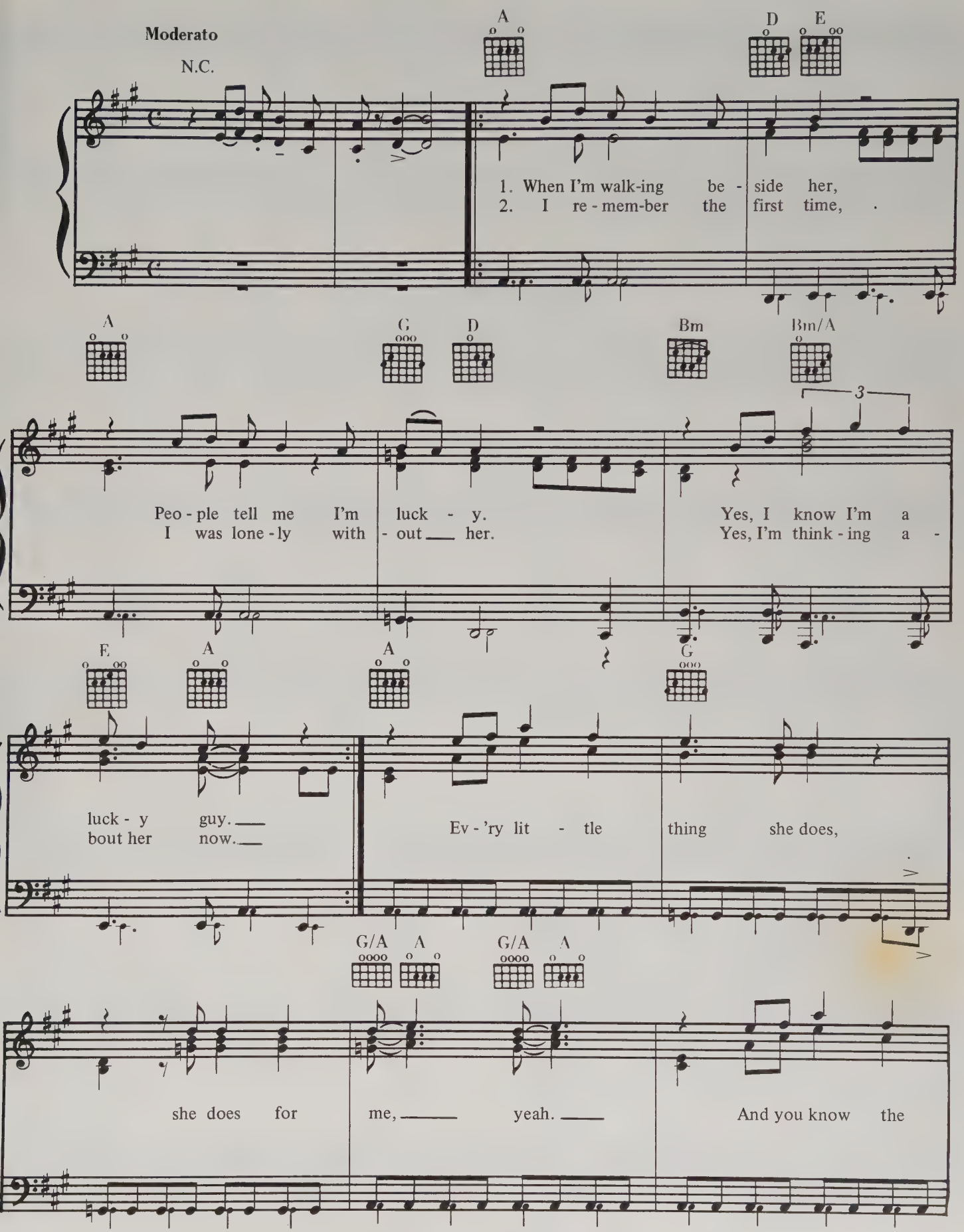

A
D
E
A
Words of love you whis-per soft and true,
D
E
A
D
E
Dar -ling, I love you.
(Hum) Mmm
A
D
E
to Coda
A
Mmm
(Solo)
D
E
A


D
E
A
D
E
A
D
E
A
D
E
3 times
D.S. al Coda
A
CODA
D
E
A
Repeat and Fade
(Hum)
Mmm

Every Little Thing

By JOHN LENNON and PAUL McCARTNEY



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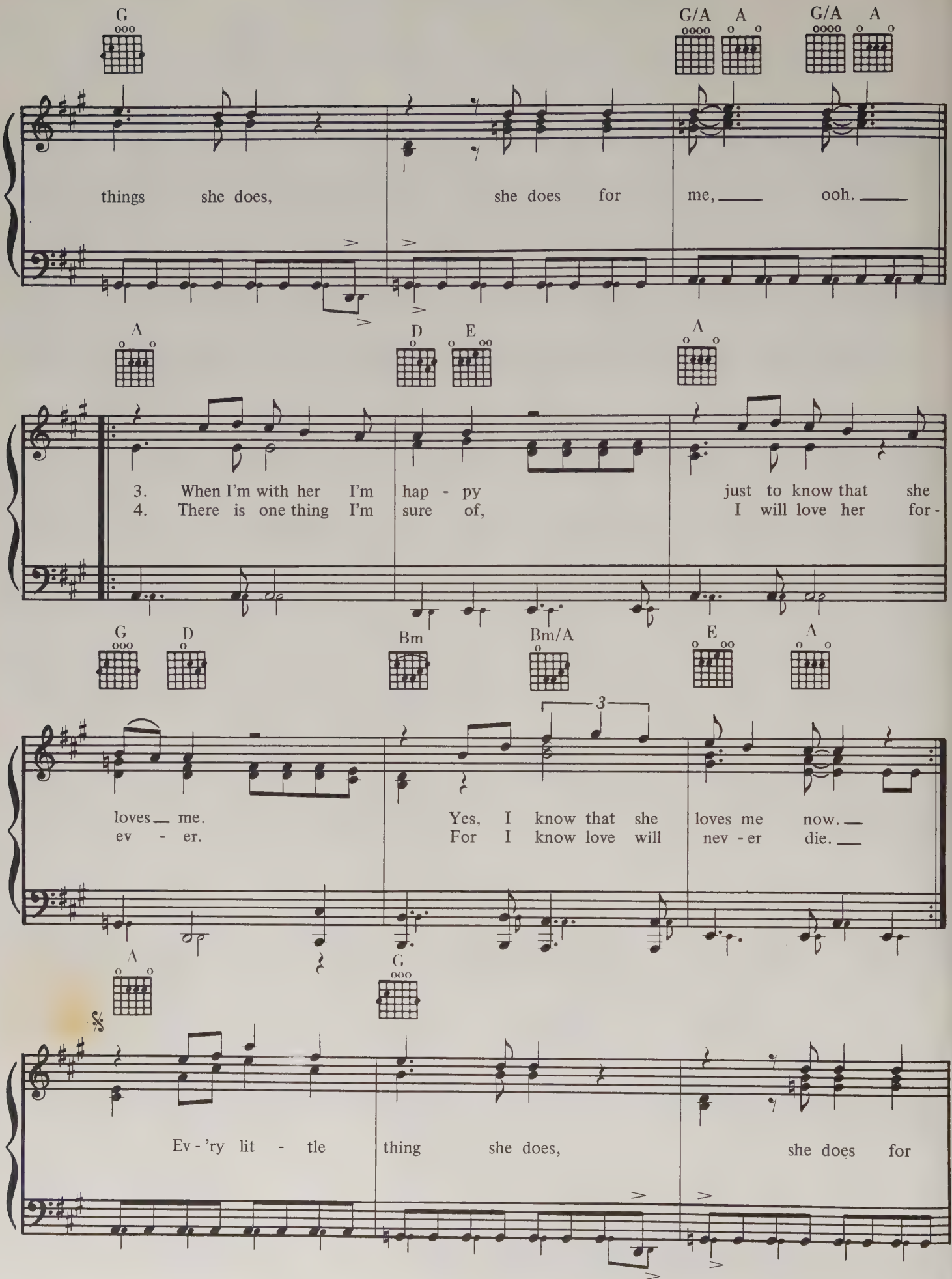
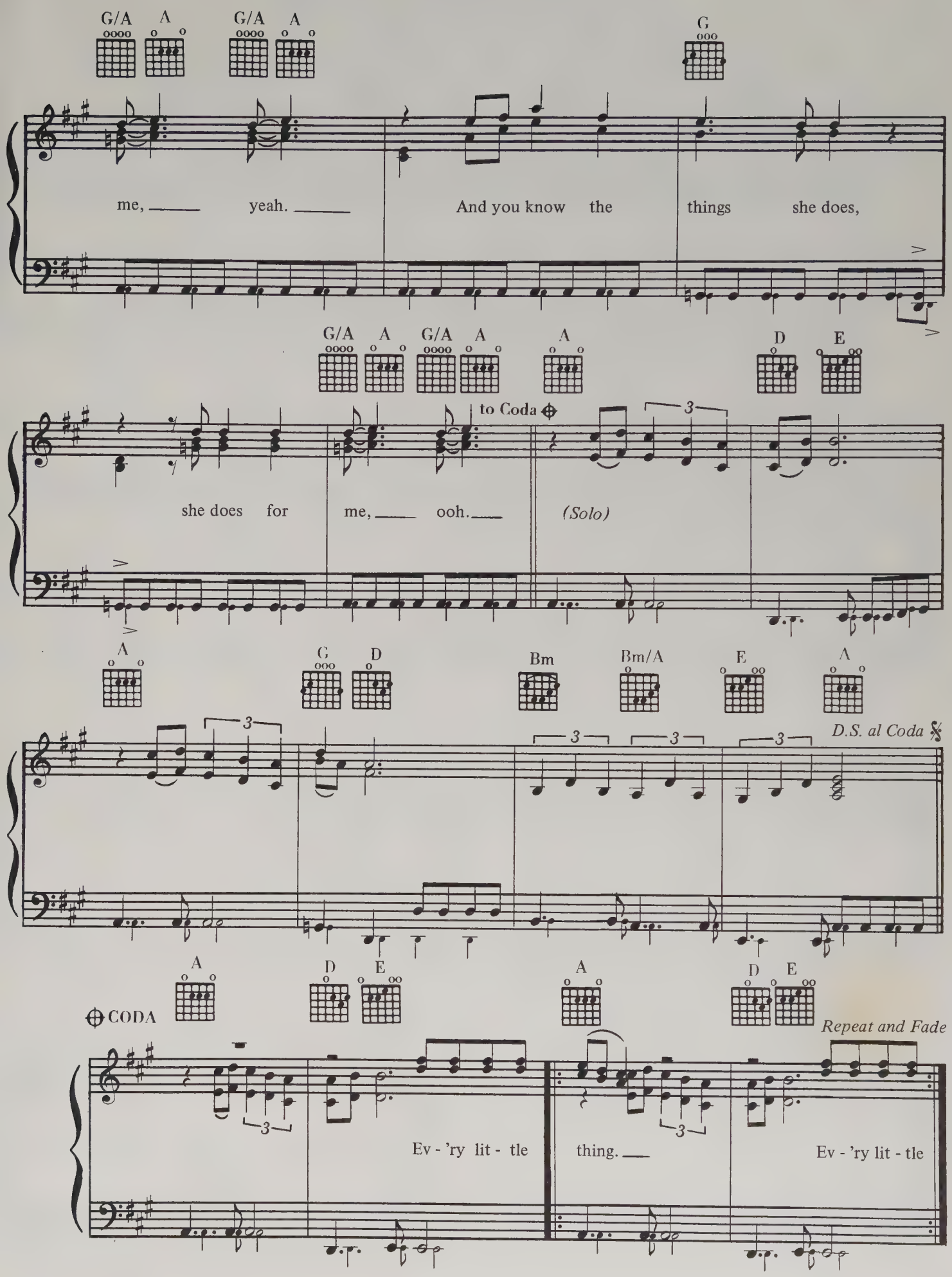
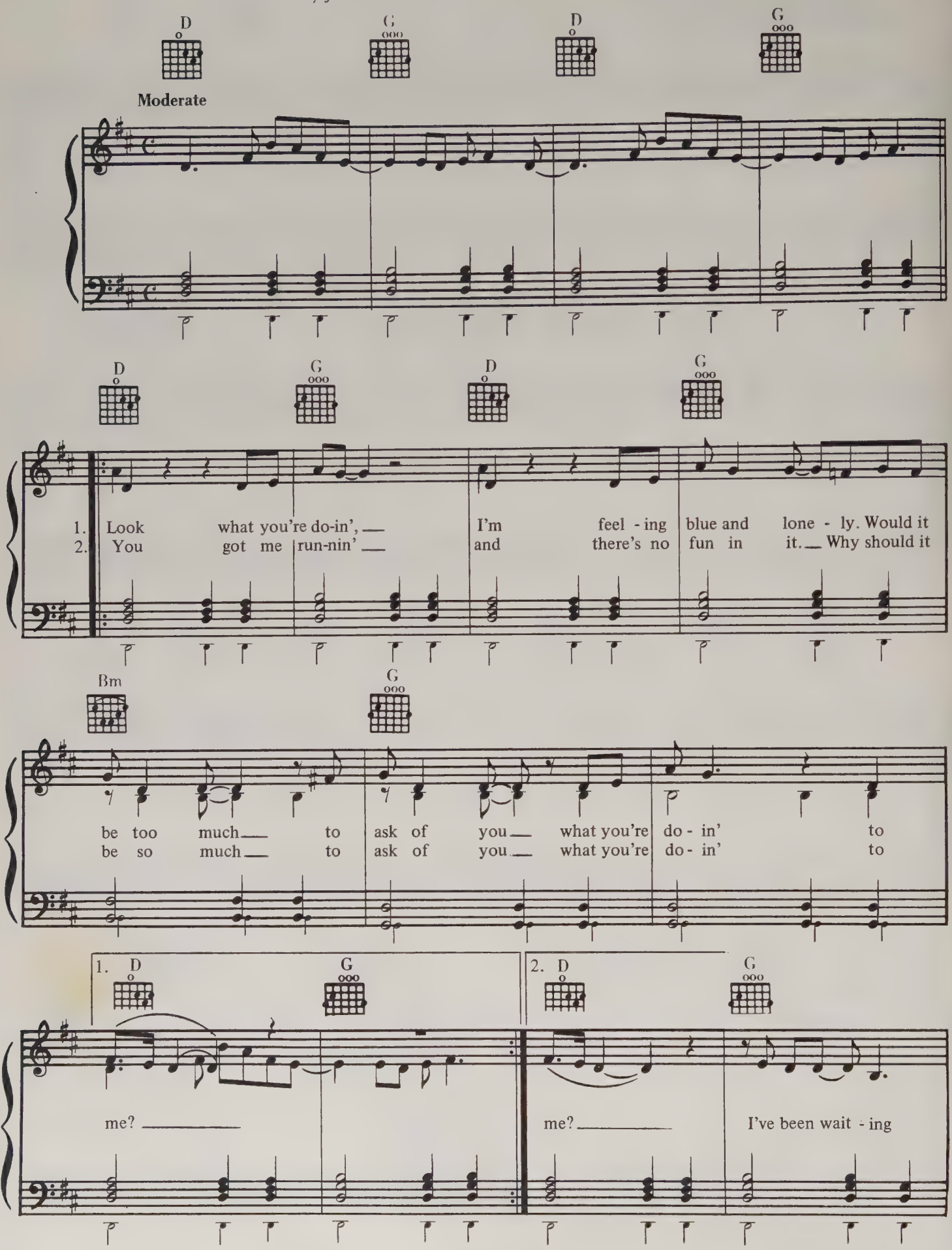

G
G/A A
G/A A
things she does, she does for me, ooh.
A
D E
A
3. When I'm with her I'm hap - py just to know that she
4. There is one thing I'm sure of, I will love her for -
G D
Bm
Bm/A
E
A
3
loves me. Yes, I know that she loves me now.
ev - er. For I know love will nev - er die.
A
G
Ev - 'ry lit - tle thing she does, she does for


G/A A G/A A G
me, yeah. And you know the things she does,
G/A A G/A A A D E
to Coda
she does for me, ooh. (Solo)
A G D Bm Bm/A E A
D.S. al Coda
A D E A D E
CODA
Repeat and Fade
Ev - 'ry lit - tle thing. Ev - 'ry lit - tle

What You're Doing

By JOHN LENNON and PAUL McCARTNEY



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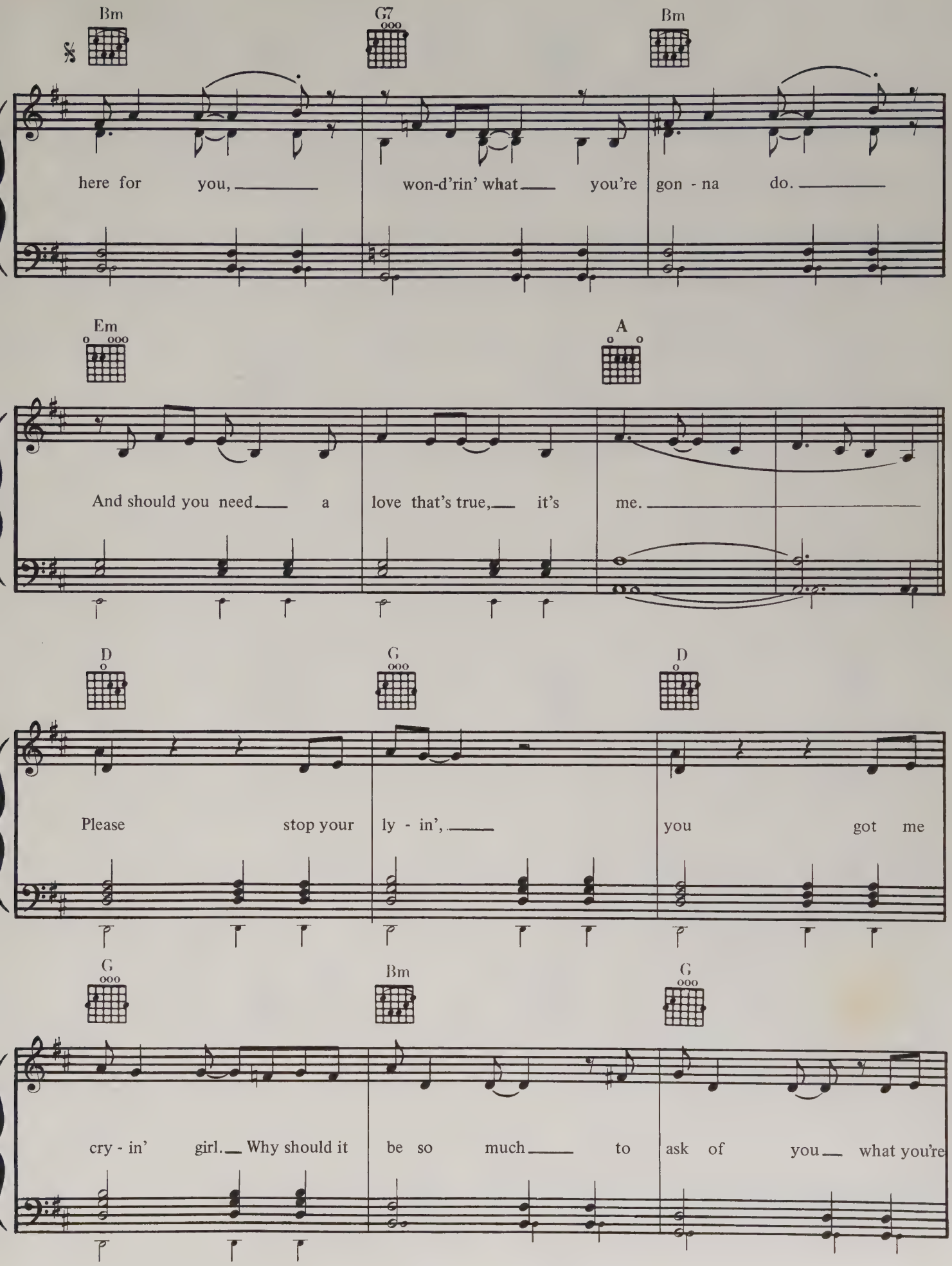
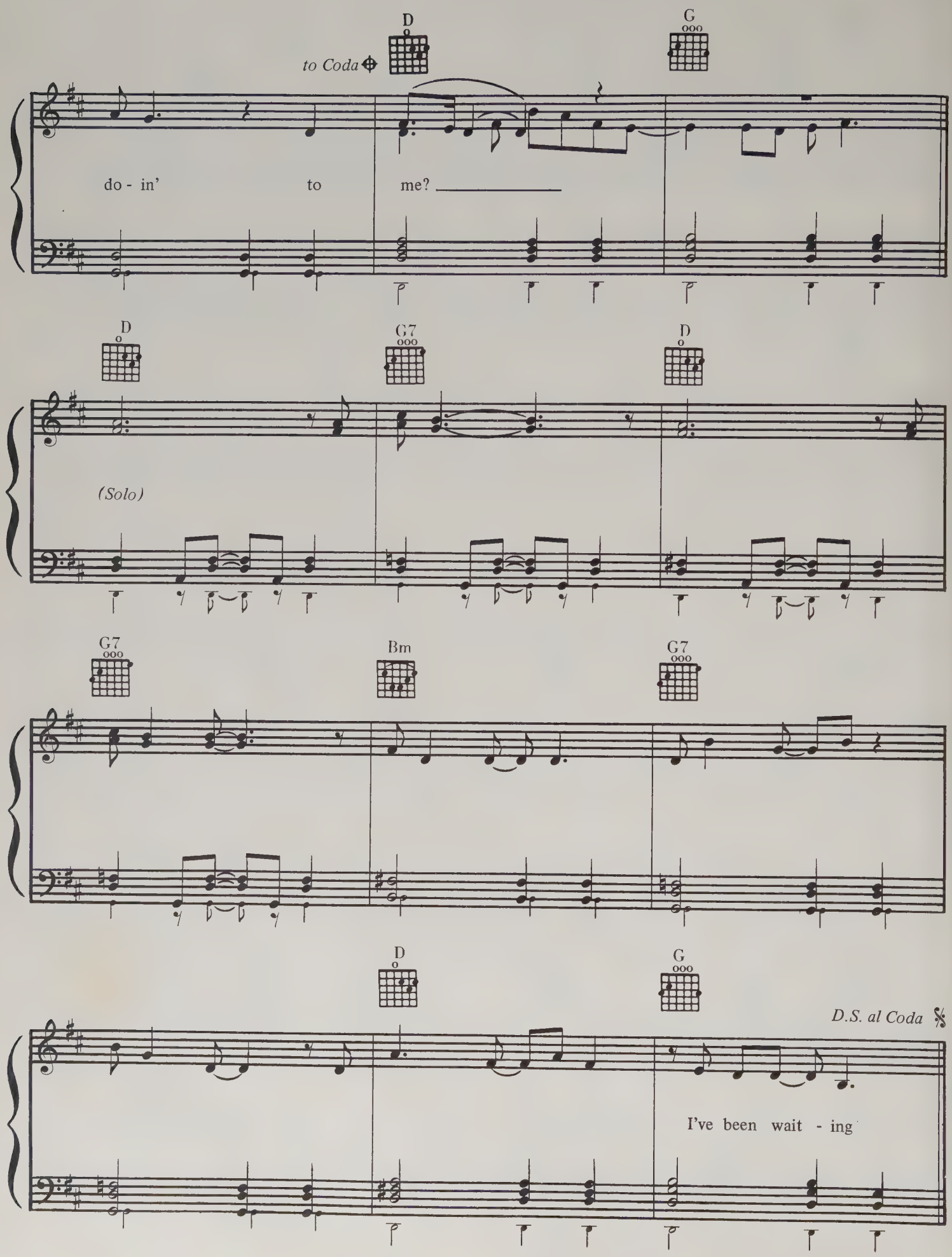
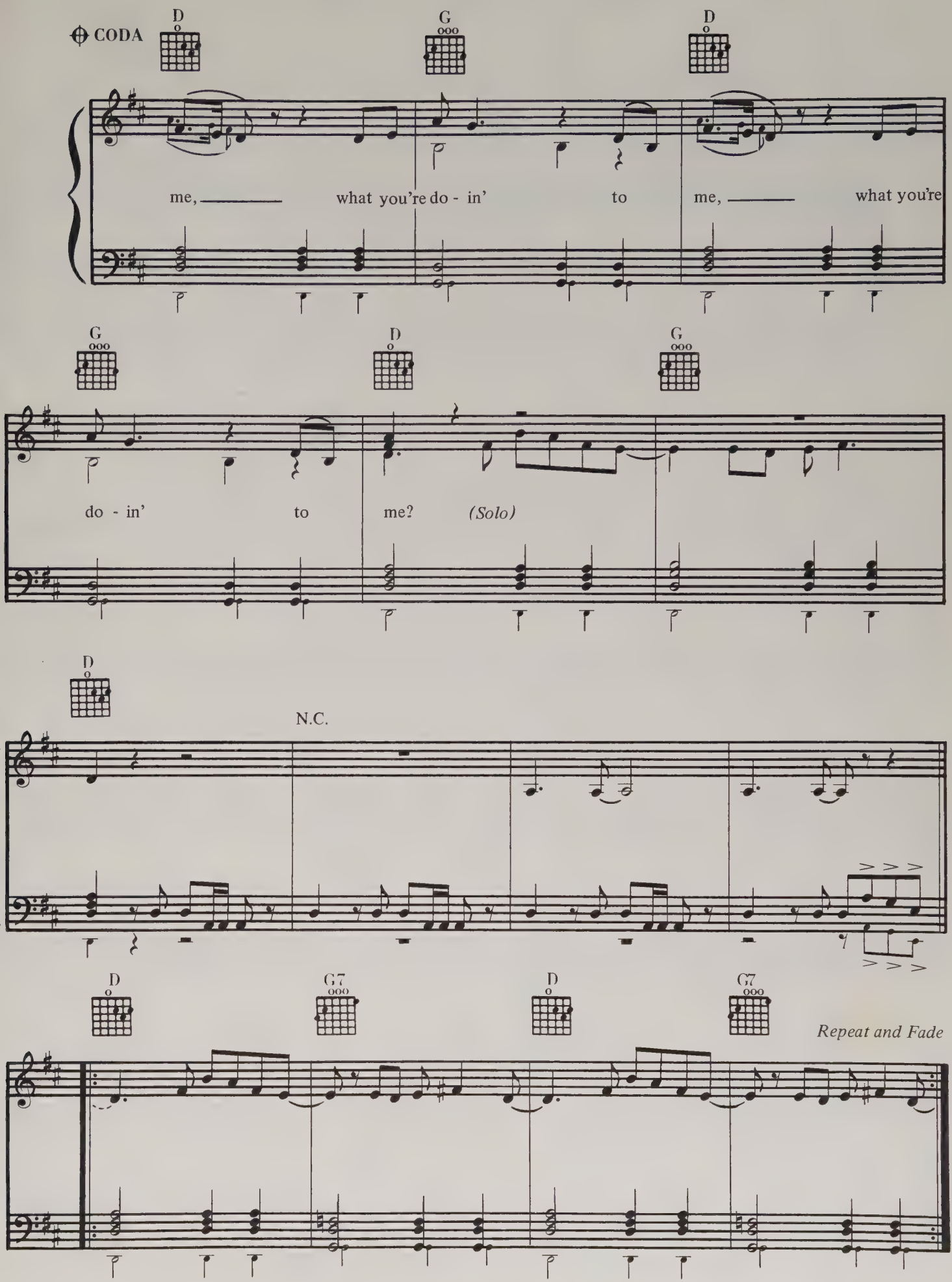
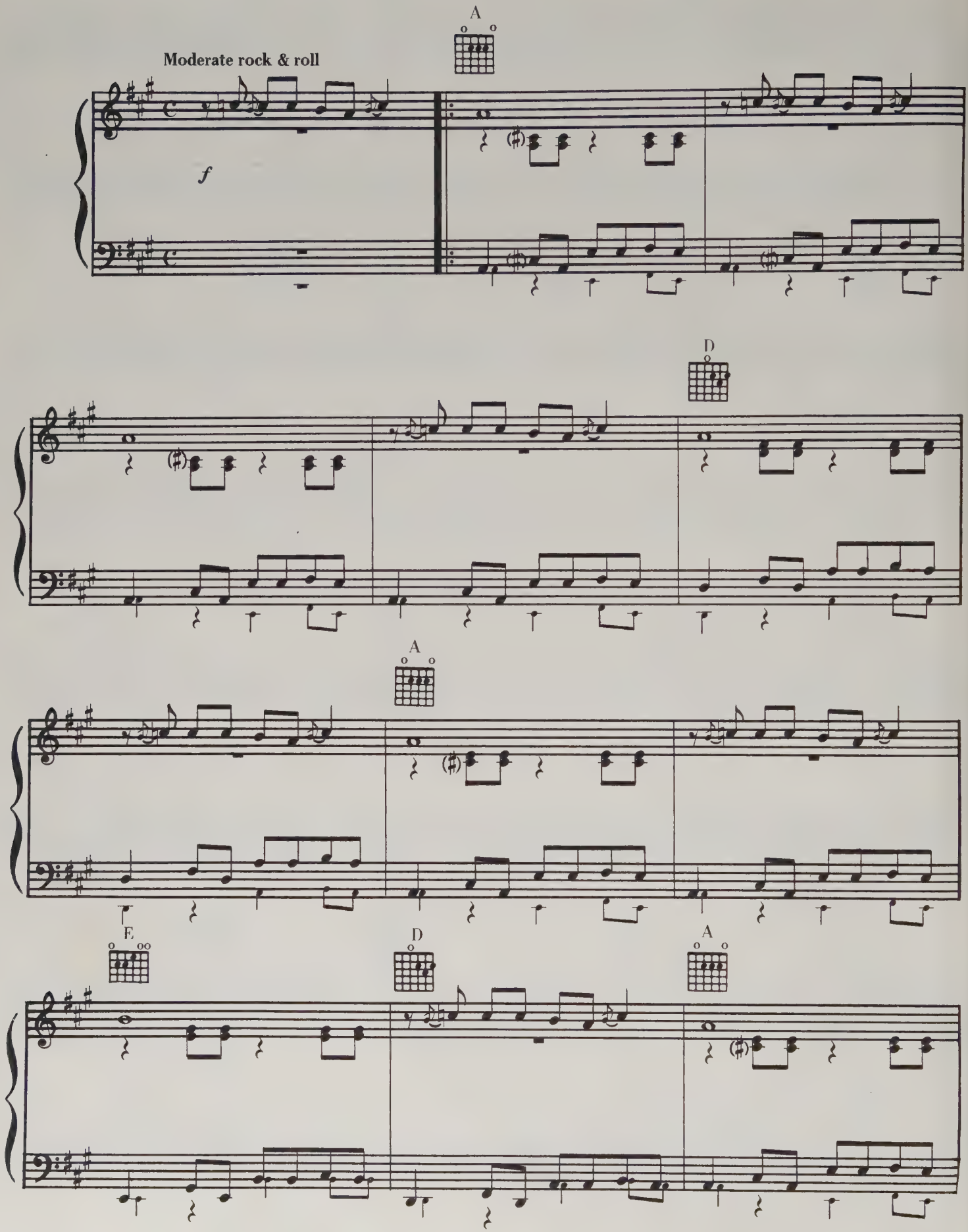

Bm
G7
Bm
here for you, won-d'rin' what you're gon - na do.
Em
A
And should you need a love that's true, it's me.
D
G
D
Please stop your ly - in', you got me
G
Bm
G
cry - in' girl. Why should it be so much to ask of you what you're


D
G
to Coda
do - in' to me?
D
G7
D
(Solo)
G7
Bm
G7
D
G
D.S. al Coda
I've been wait - ing


CODA
D
G
D
me, what you're do - in' to me, what you're
G
D
G
do - in' to me? (Solo)
D
N.C.
D
G7
D
G7
Repeat and Fade

Dizzy Miss Lizzie

By LARRY WILLIAMS



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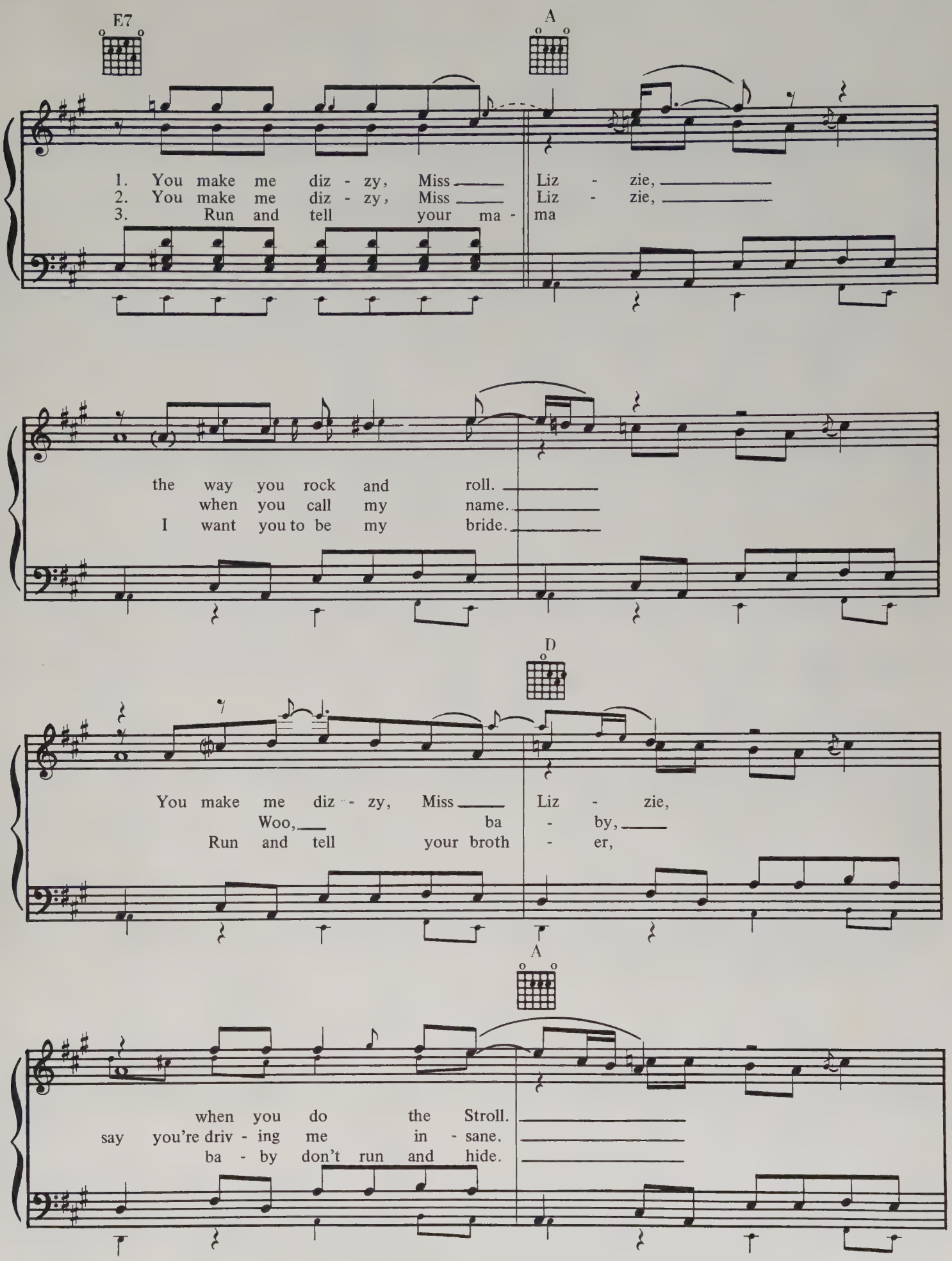
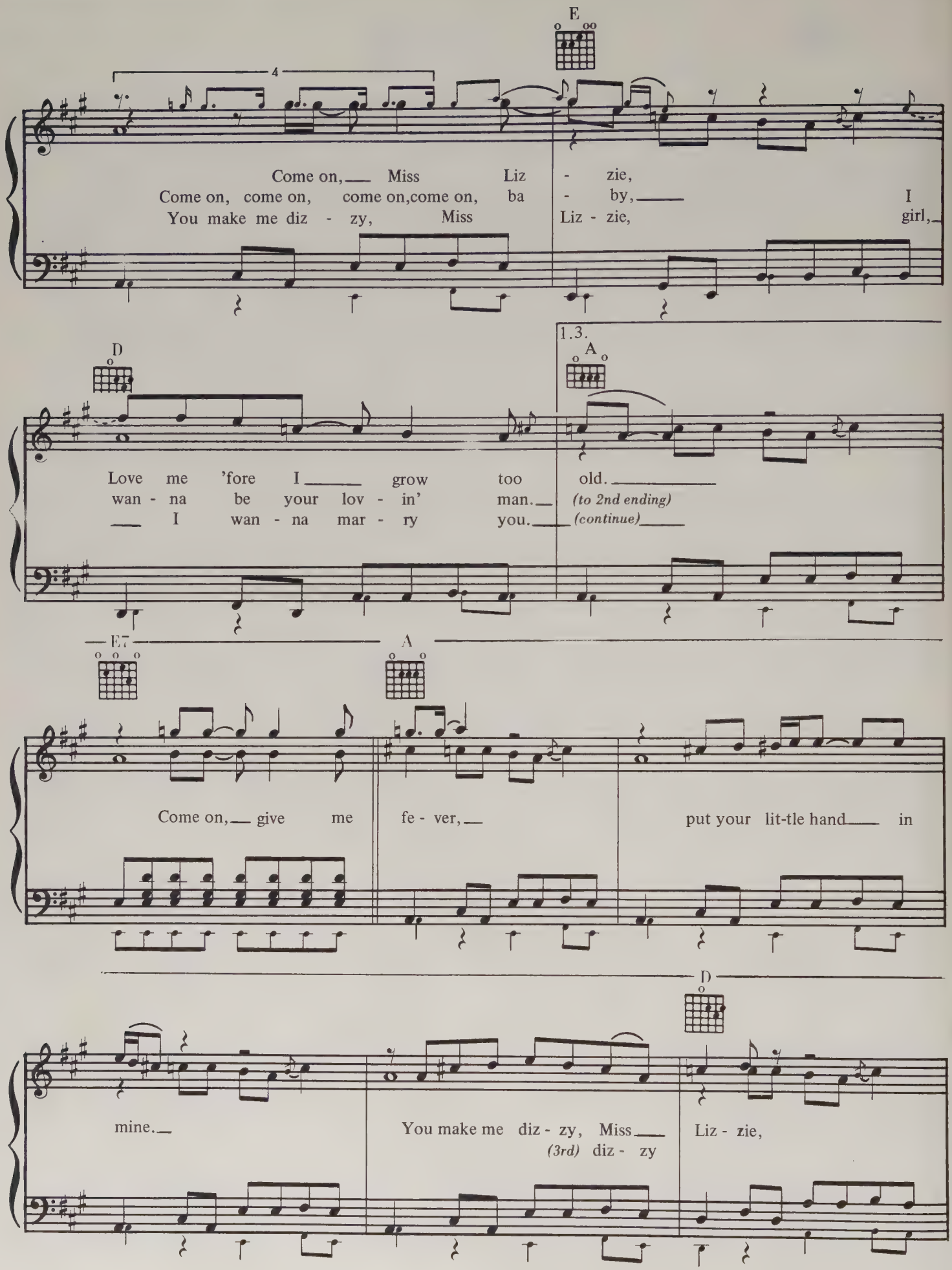
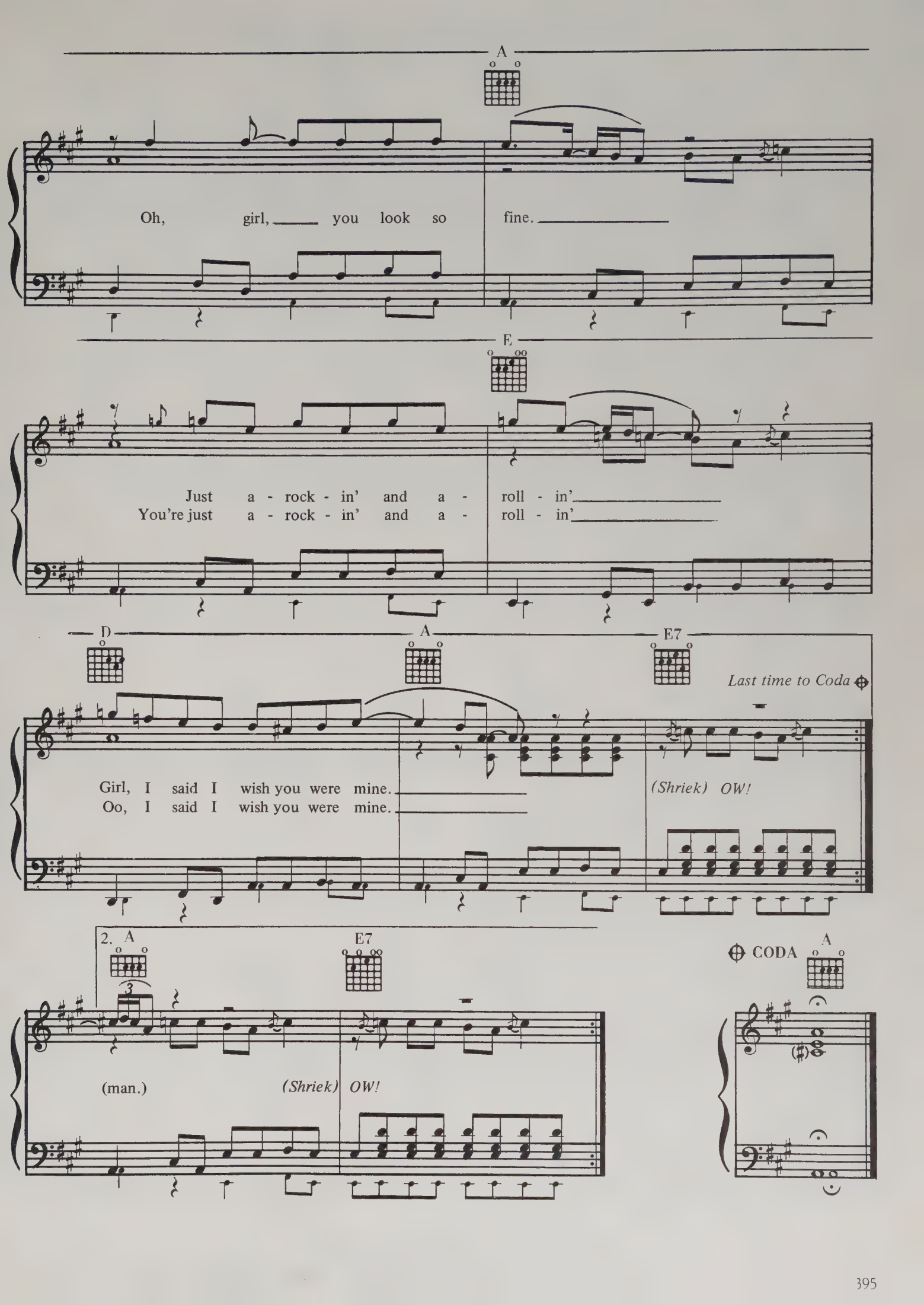
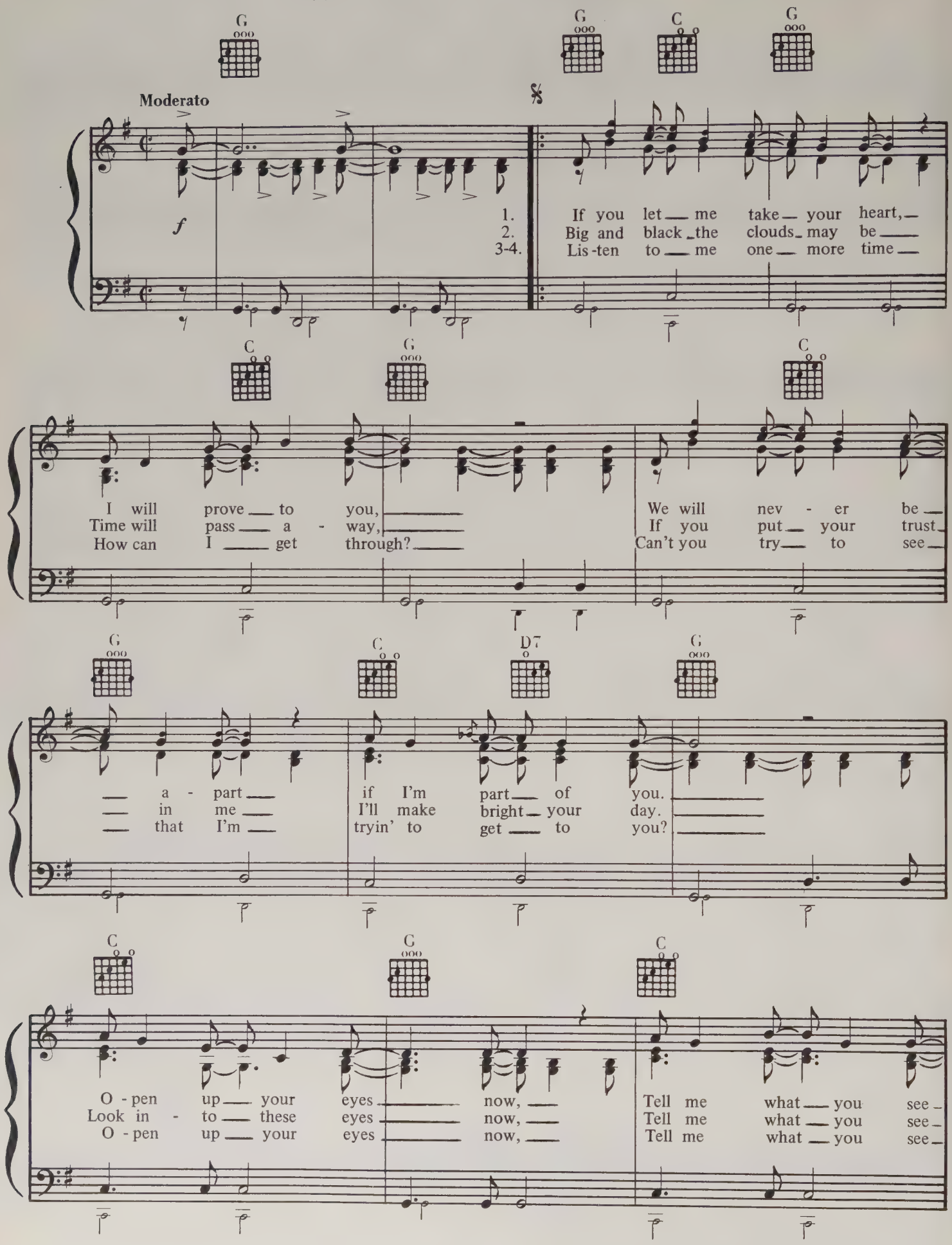

E7
A
1. You make me diz - zy, Miss Liz - zie,
2. You make me diz - zy, Miss Liz - zie,
3. Run and tell your ma - ma
the way you rock and roll.
when you call my name.
I want you to be my bride.
D
You make me diz - zy, Miss Liz - zie,
Woo, ba - by,
Run and tell your broth - er,
A
when you do the Stroll.
say you're driv - ing me in - sane.
ba - by don't run and hide.

E
4
Come on, Miss Liz - zie,
Come on, come on, come on, come on, ba - by, I
You make me diz - zy, Miss Liz - zie, girl,
D
1.3.
A
Love me 'fore I grow too old.
wan - na be your lov - in' man. (to 2nd ending)
I wan - na mar - ry you. (continue)
E7
A
Come on, give me fe - ver, put your lit-tle hand in
D
mine.
You make me diz - zy, Miss Liz - zie,
(3rd) diz - zy


A
Oh, girl, you look so fine.
E
Just a - rock - in' and a - roll - in'
You're just a - rock - in' and a - roll - in'
D
A
E7
Last time to Coda
Girl, I said I wish you were mine.
Oo, I said I wish you were mine.
(Shriek) OW!
2. A
E7
CODA
A
(man.)
(Shriek) OW!

Tell Me What You See

By JOHN LENNON and PAUL McCARTNEY


Moderato
f
1. If you let me take your heart,
2. Big and black the clouds may be
3-4. Lis-ten to me one more time
I will prove to you,
Time will pass a - way,
How can I get through?
We will nev - er be
If you put your trust
Can't you try to see
a - part
in me
that I'm
if I'm part of you.
I'll make bright your day.
tryin' to get to you?
O - pen up your eyes now,
Look in - to these eyes now,
O - pen up your eyes now,
Tell me what you see
Tell me what you see
Tell me what you see

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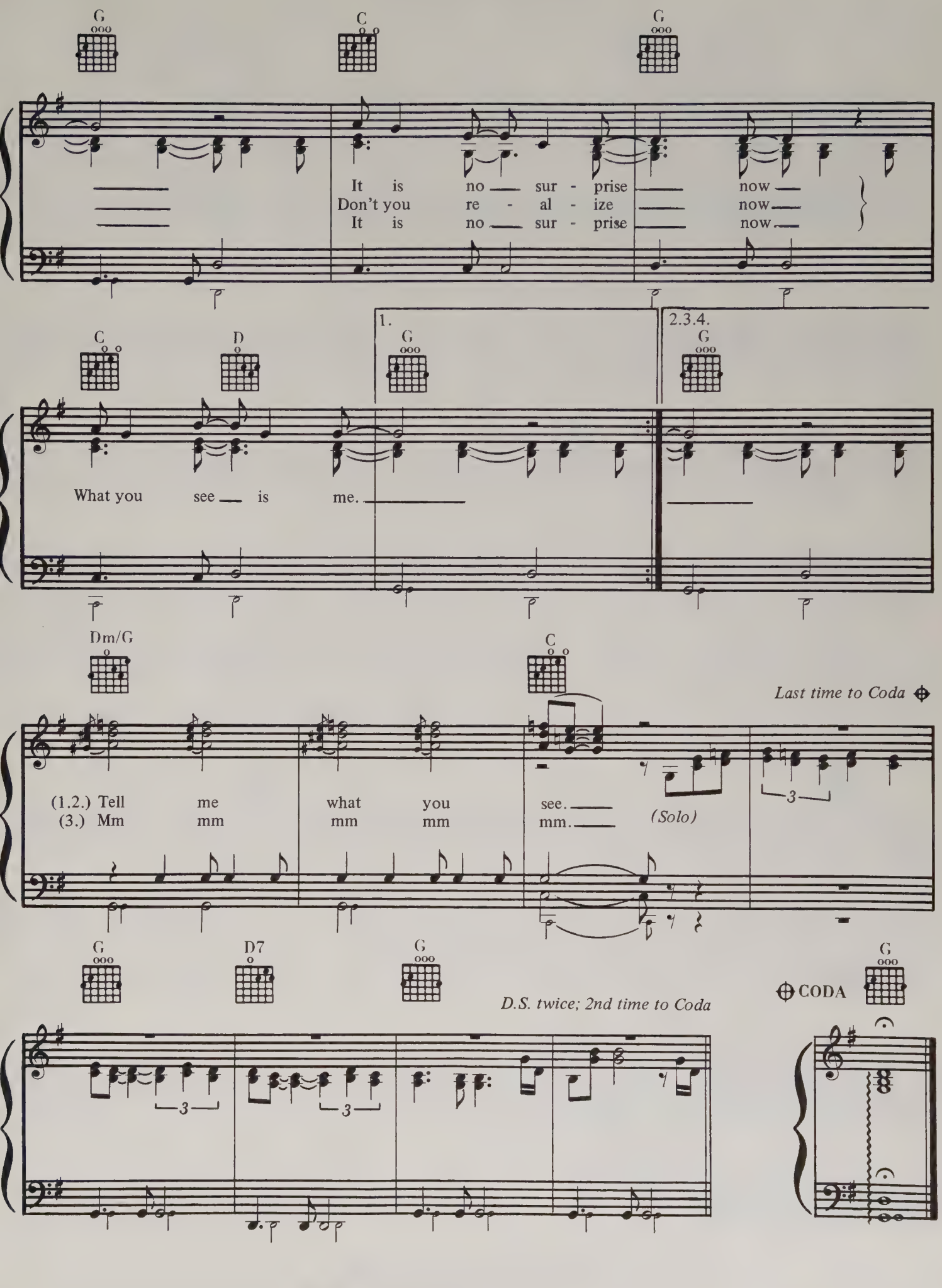
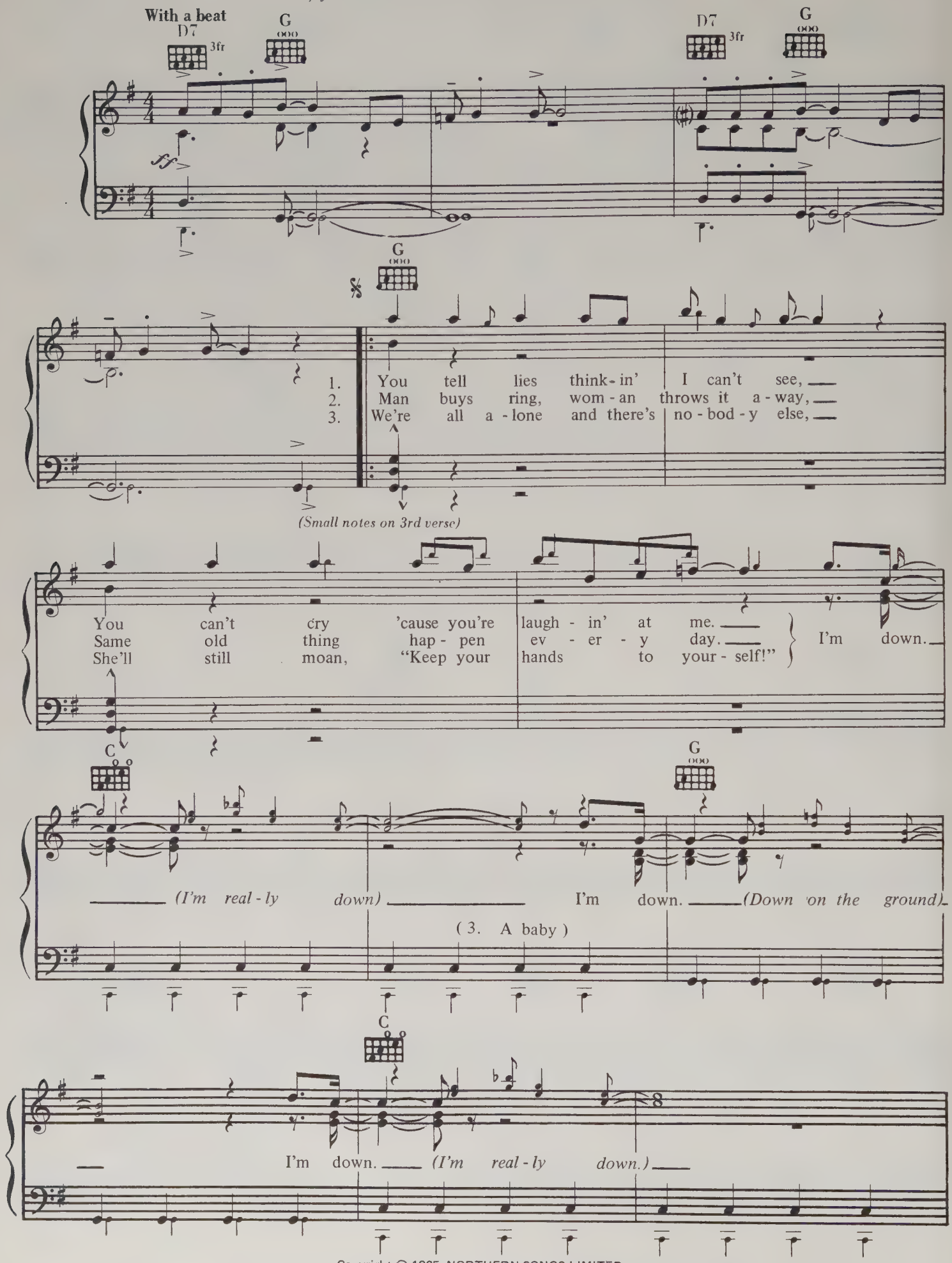

G
C
G
It is no sur - prise now
Don't you re - al - ize now
It is no sur - prise now
C
D
1.
G
2.3.4.
G
What you see is me.
Dm/G
C
Last time to Coda
(1.2.) Tell me what you see.
(3.) Mm mm mm mm mm.
(Solo)
3
G
D7
G
D.S. twice; 2nd time to Coda
CODA
G
3
3

I'm Down

By JOHN LENNON and PAUL McCARTNEY

With a beat
D7
3fr
G
D7
3fr
G
G
1. You tell lies think - in' I can't see,
2. Man buys ring, wom - an throws it a - way,
3. We're all a - lone and there's no - bod - y else,
(Small notes on 3rd verse)
You can't cry 'cause you're laugh - in' at me.
Same old thing hap - pen ev - er - y day.
She'll still moan, "Keep your hands to your - self!"
I'm down.
C
G
(I'm real - ly down) I'm down. (Down on the ground)
(3. A baby)
C
I'm down. (I'm real - ly down.)

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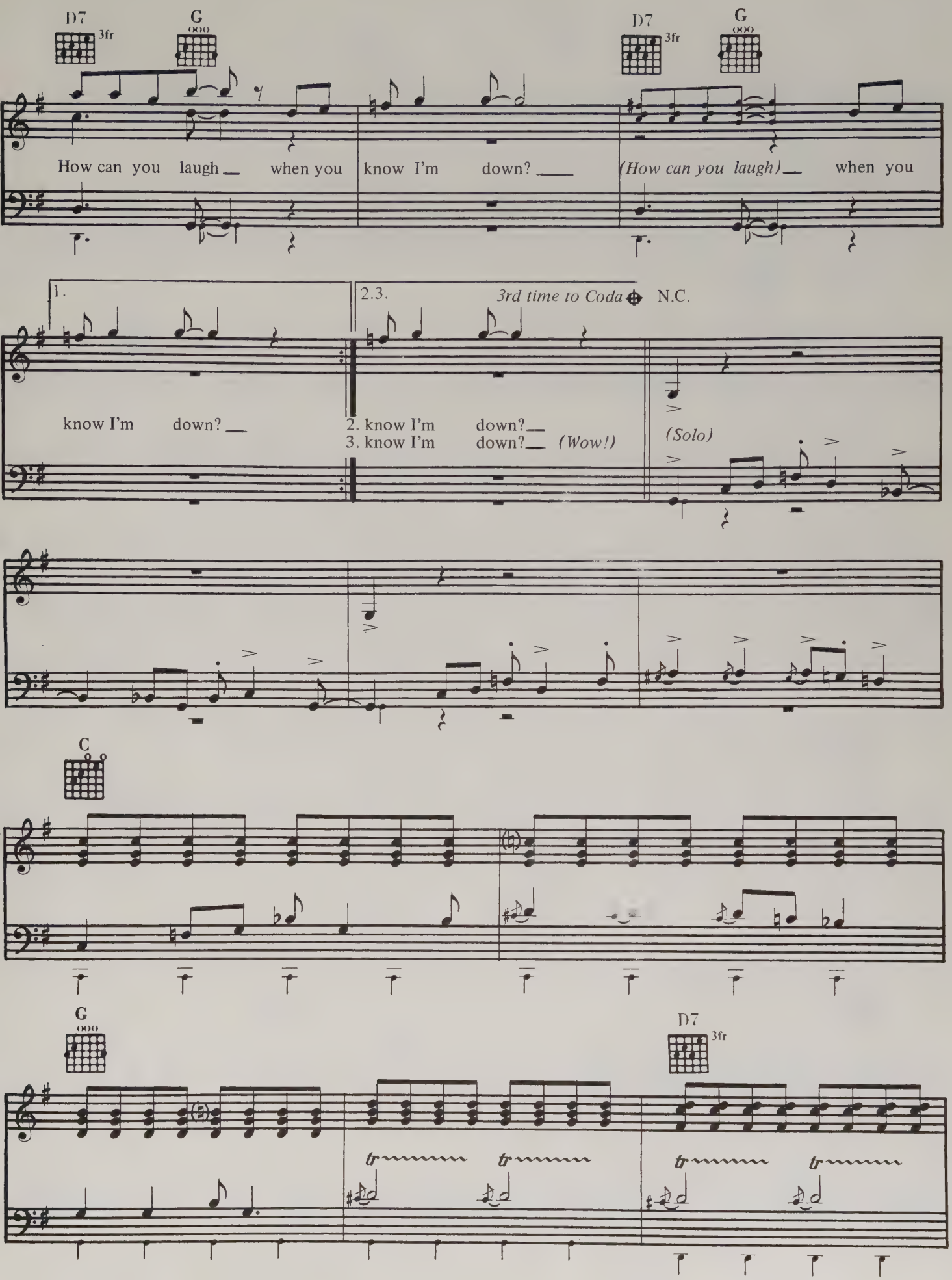
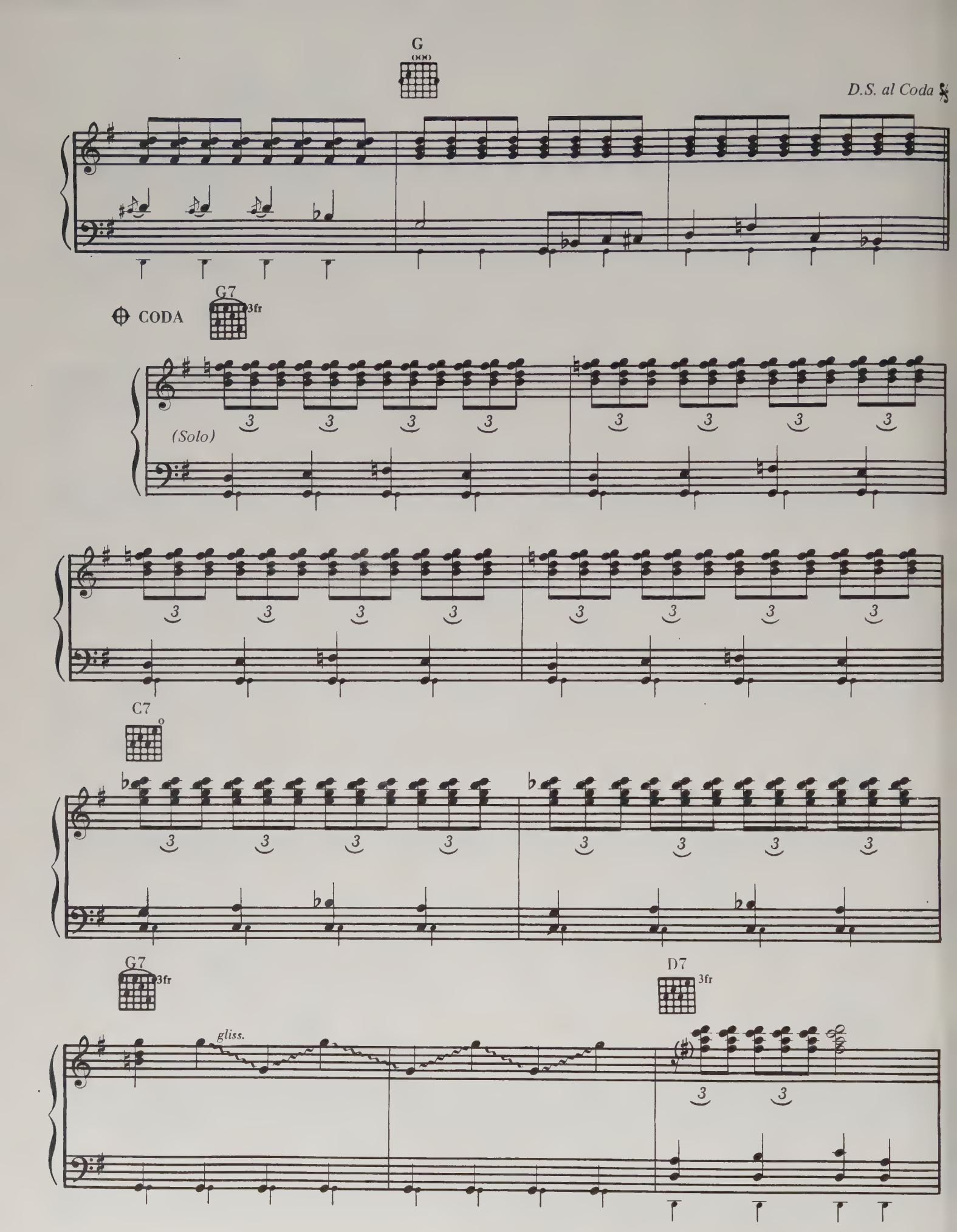
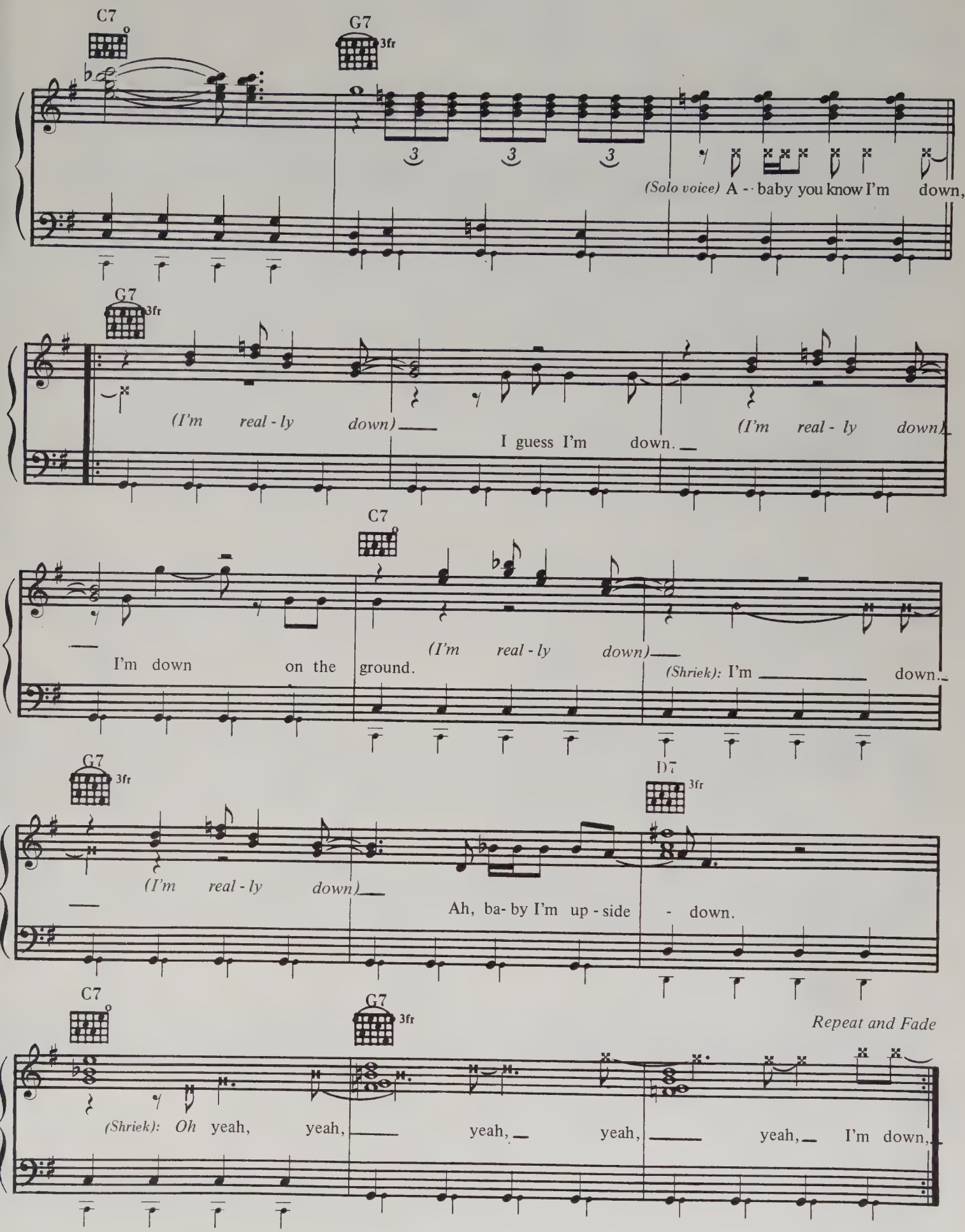
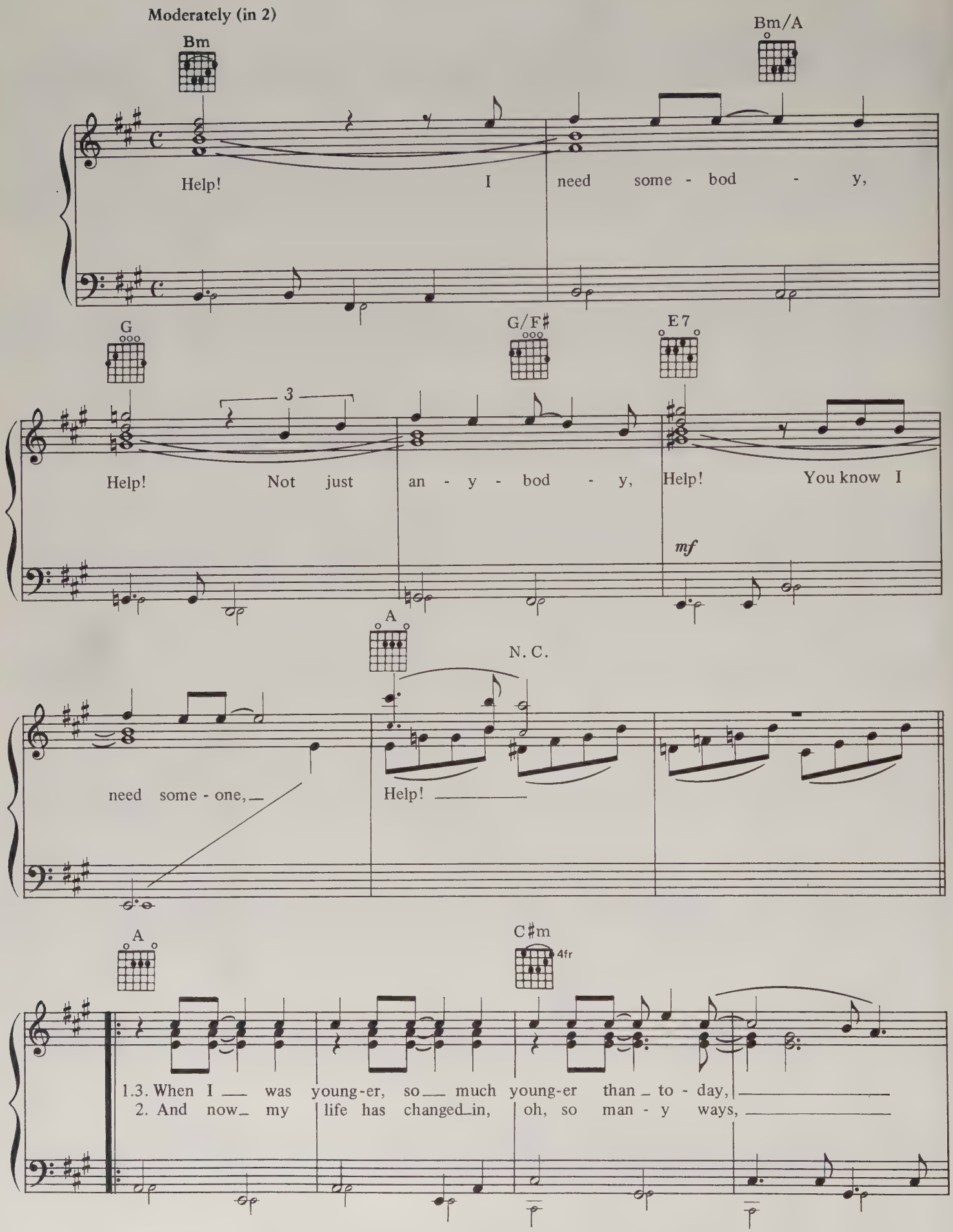

D7
3fr
G
How can you laugh when you know I'm down?
D7
3fr
G
(How can you laugh) when you
1.
know I'm down?
2.3.
3rd time to Coda
N.C.
2. know I'm down?
3. know I'm down? (Wow!)
(Solo)
C
G
D7
3fr


G
D.S. al Coda
G7
3fr
CODA
(Solo)
C7
G7
3fr
D7
3fr
gliss.


C7
G7
3fr
(Solo voice) A - - baby you know I'm down,
G7
3fr
(I'm real - ly down)
I guess I'm down.
(I'm real - ly down)
C7
I'm down on the ground.
(I'm real - ly down)
(Shriek): I'm down.
G7
3fr
D7
3fr
(I'm real - ly down)
Ah, ba- by I'm up - side - down.
C7
G7
3fr
Repeat and Fade
(Shriek): Oh yeah, yeah, yeah, yeah, yeah, I'm down,

Help!

By JOHN LENNON and PAUL McCARTNEY



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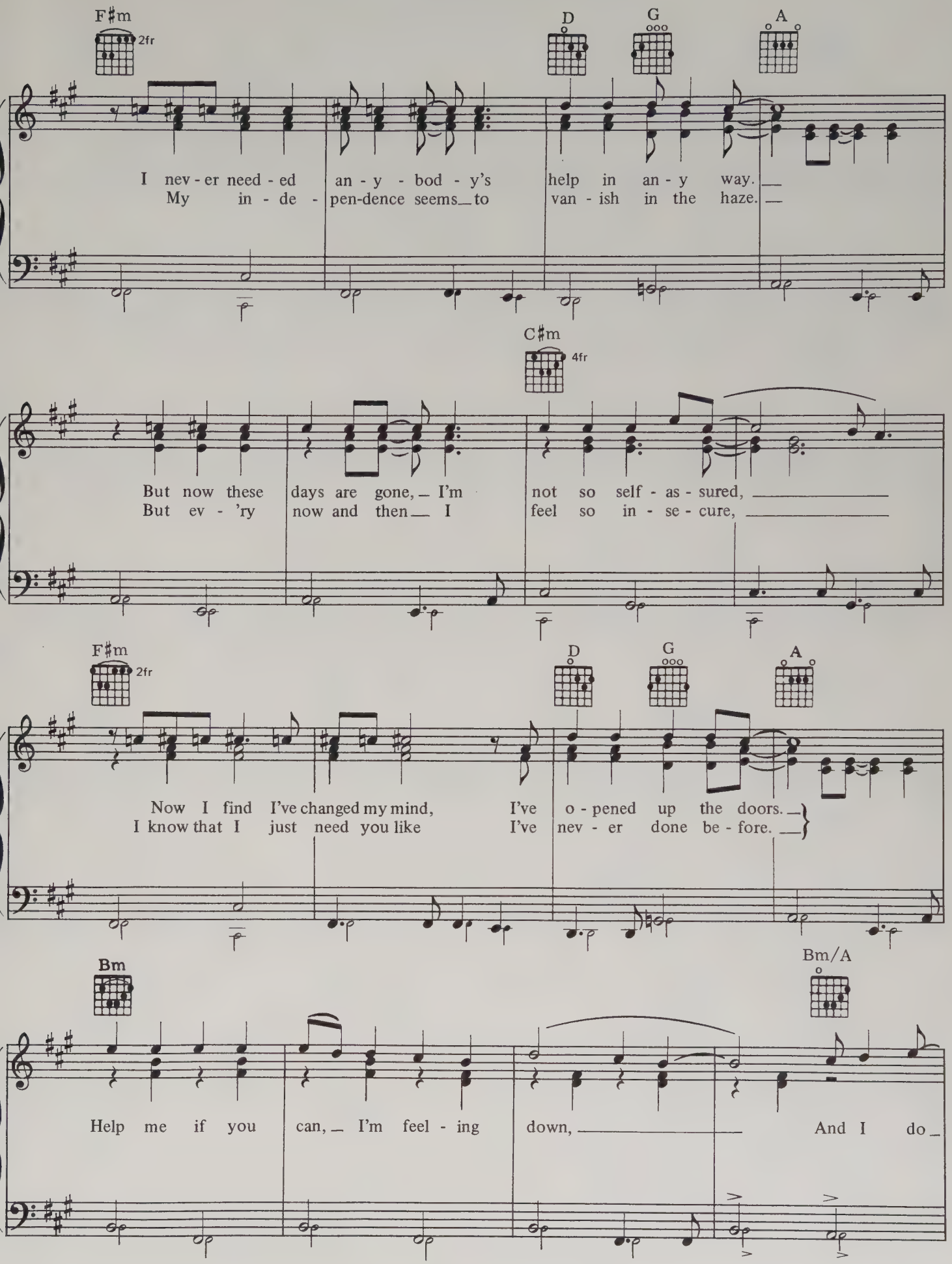
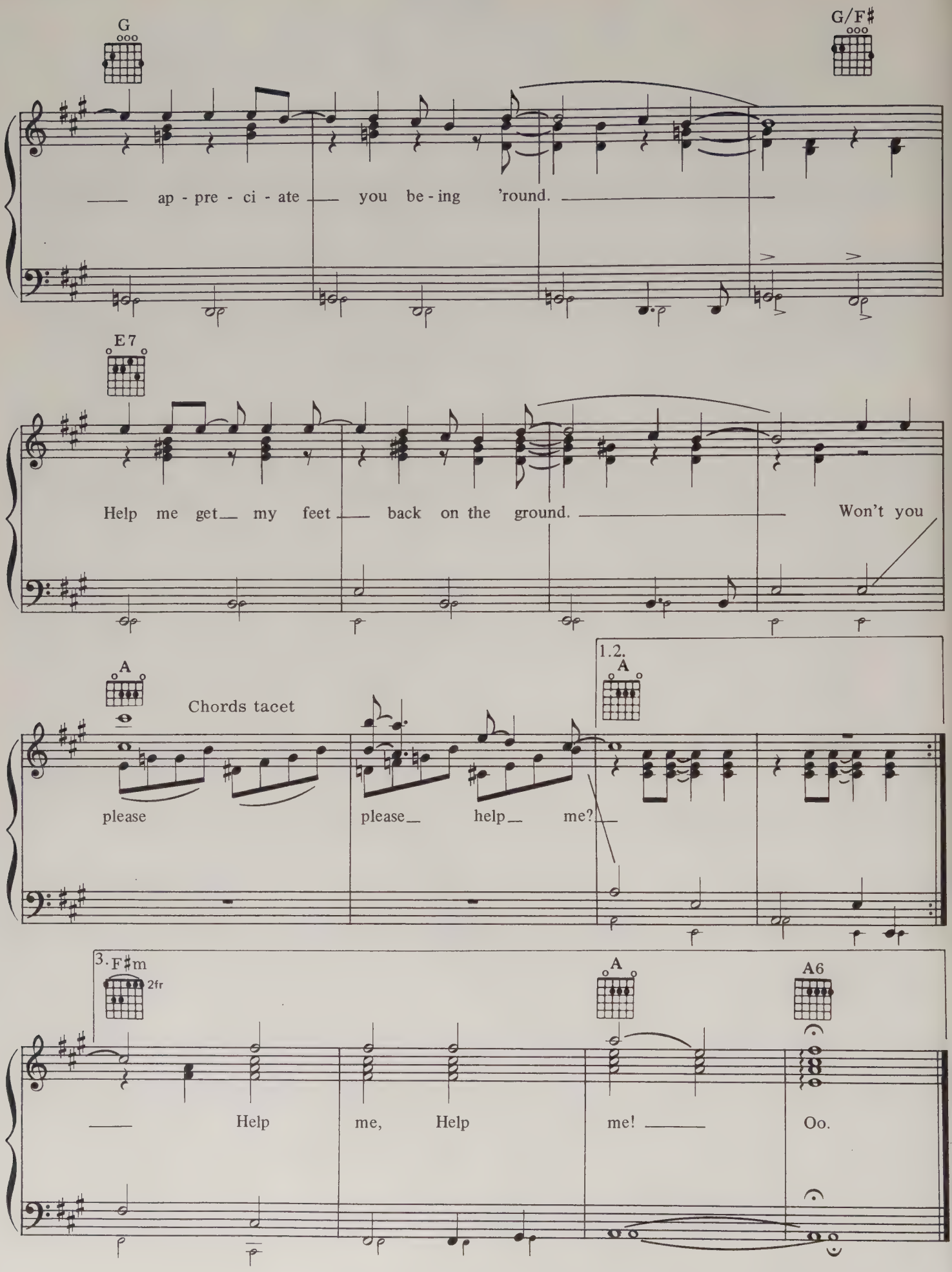
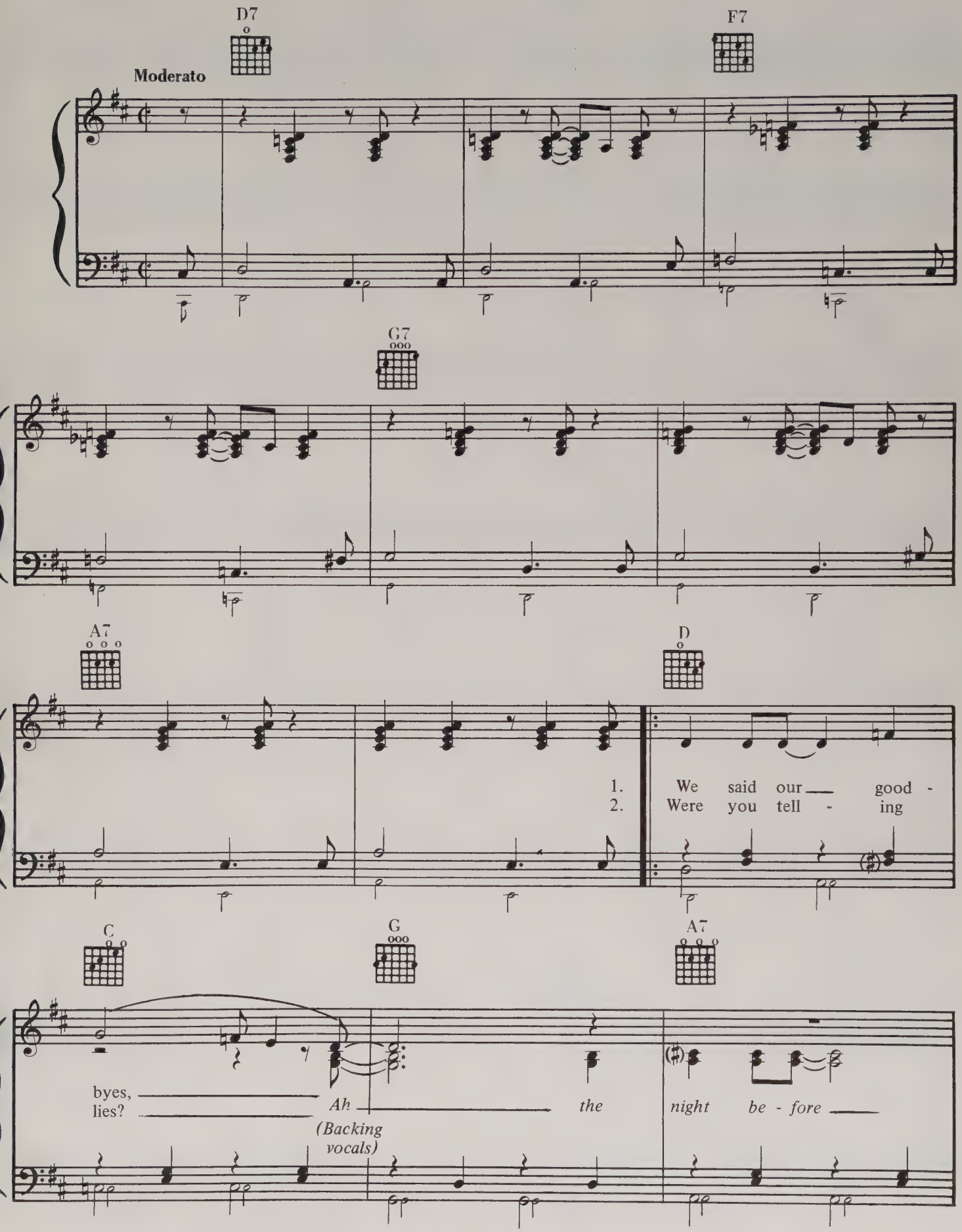

F♯m
2fr
D
G
A
I nev - er need - ed an - y - bod - y's help in an - y way.
My in - de - pen-dence seems to van - ish in the haze.
C♯m
4fr
But now these days are gone, I'm not so self - as - sured,
But ev - 'ry now and then I feel so in - se - cure,
F♯m
2fr
D
G
A
Now I find I've changed my mind, I've o - pened up the doors.
I know that I just need you like I've nev - er done be - fore.
Bm
Bm/A
Help me if you can, I'm feel - ing down, And I do


G
G/F♯
ap - pre - ci - ate you be - ing 'round.
E7
Help me get my feet back on the ground. Won't you
A
Chords tacet
1.2.
A
please
please help me?
3. F♯m
2fr
A
A6
Help me, Help me! Oo.

The Night Before

By JOHN LENNON and PAUL McCARTNEY



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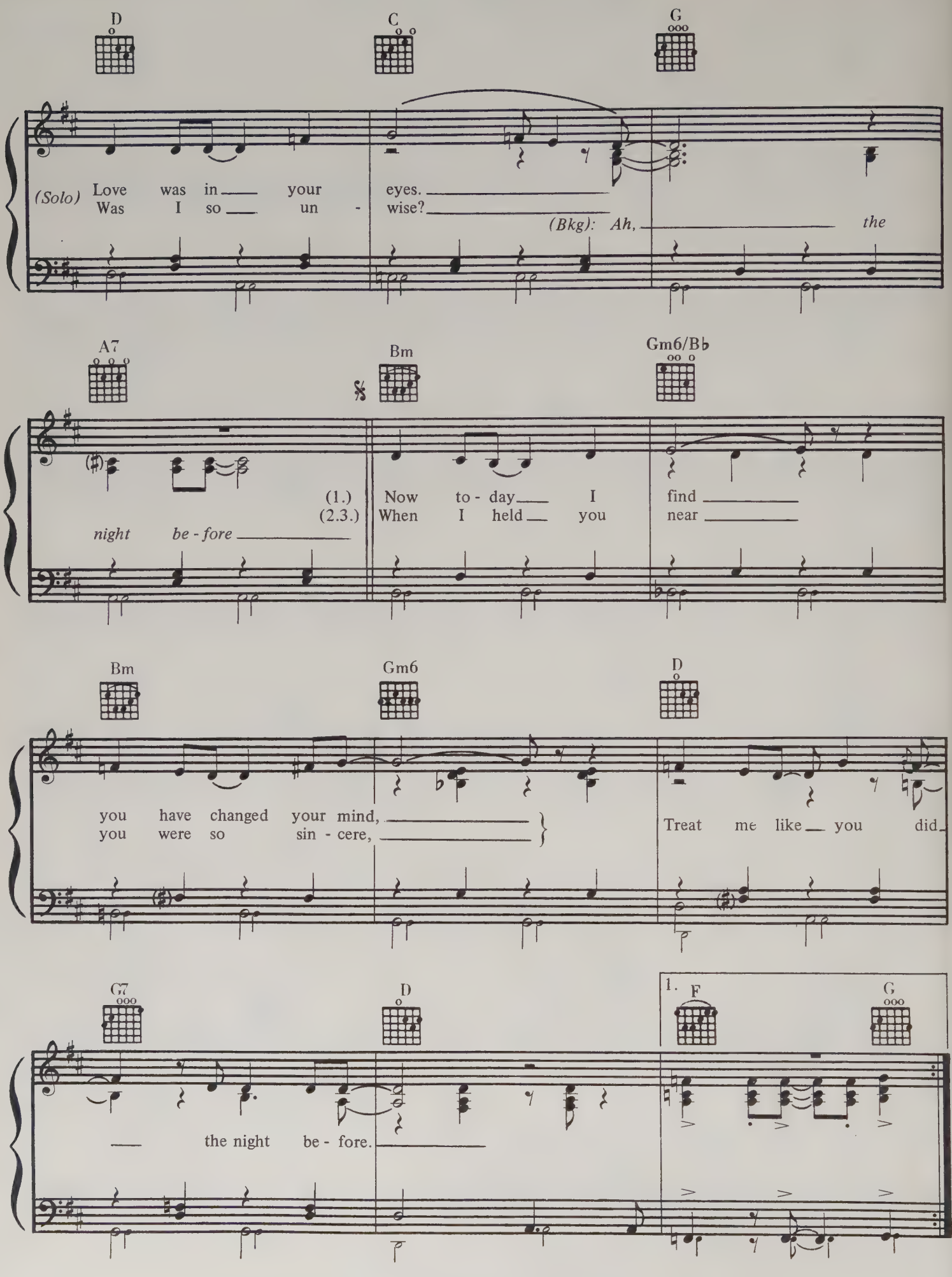
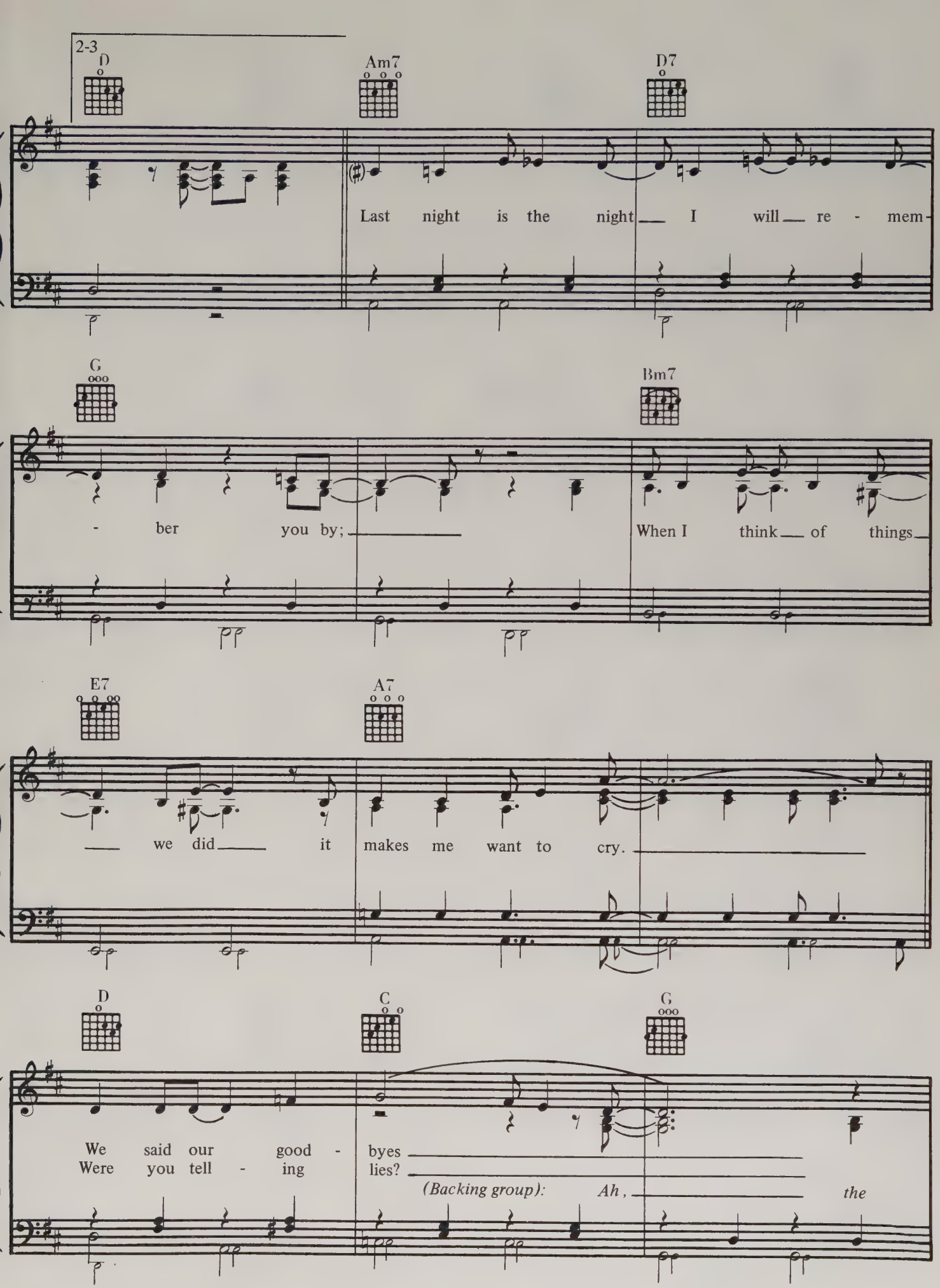
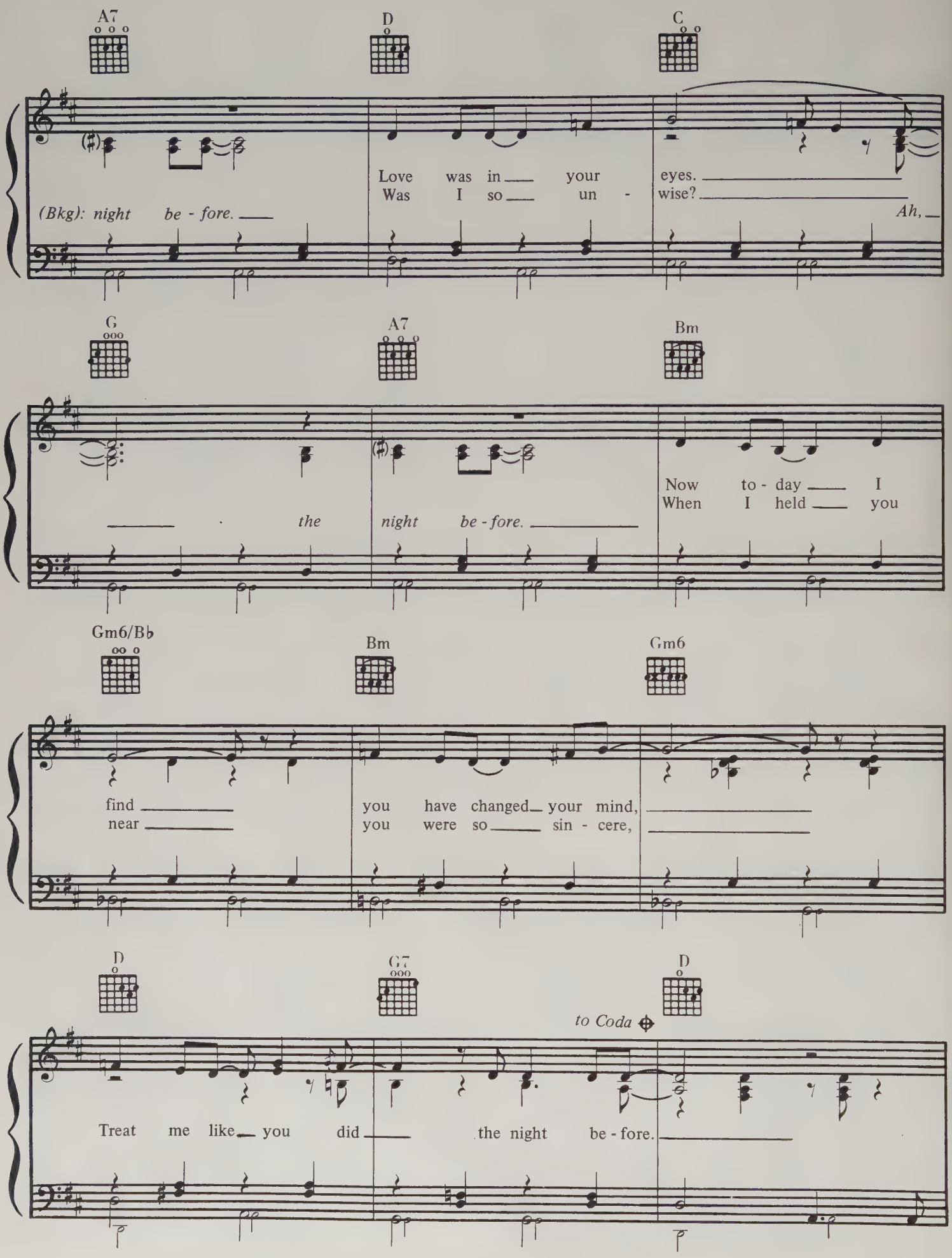
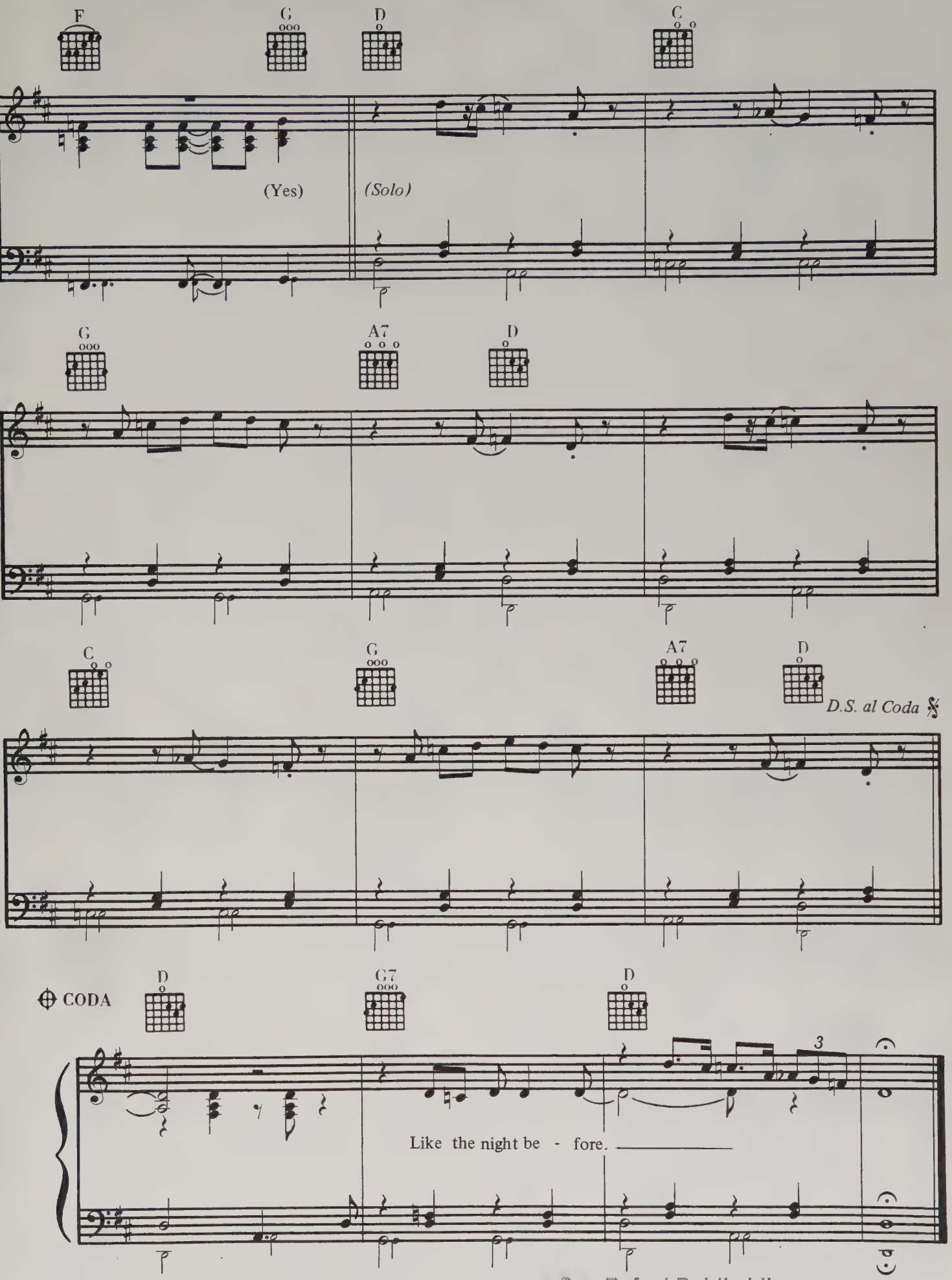

D
C
G
(Solo) Love was in your eyes.
Was I so un - wise?
(Bkg): Ah, the
A7
Bm
Gm6/B♭
(1.)
(2.3.)
night be - fore
Now to - day I find
When I held you near
Bm
Gm6
D
you have changed your mind,
you were so sin - cere,
Treat me like you did
G7
D
1. F
G
the night be - fore.


2-3
D
Am7
D7
Last night is the night I will re - mem-
G
Bm7
- ber you by;
When I think of things
E7
A7
we did it makes me want to cry.
D
C
G
We said our good -
Were you tell - ing
byes
lies?
(Backing group): Ah,
the


A7
D
C
Love was in your eyes.
Was I so un - wise?
(Bkg): night be - fore.
Ah,
G
A7
Bm
the night be - fore.
Now to - day I
When I held you
Gm6/B♭
Bm
Gm6
find
near
you have changed your mind,
you were so sin - cere,
D
G7
D
to Coda
Treat me like you did the night be - fore.



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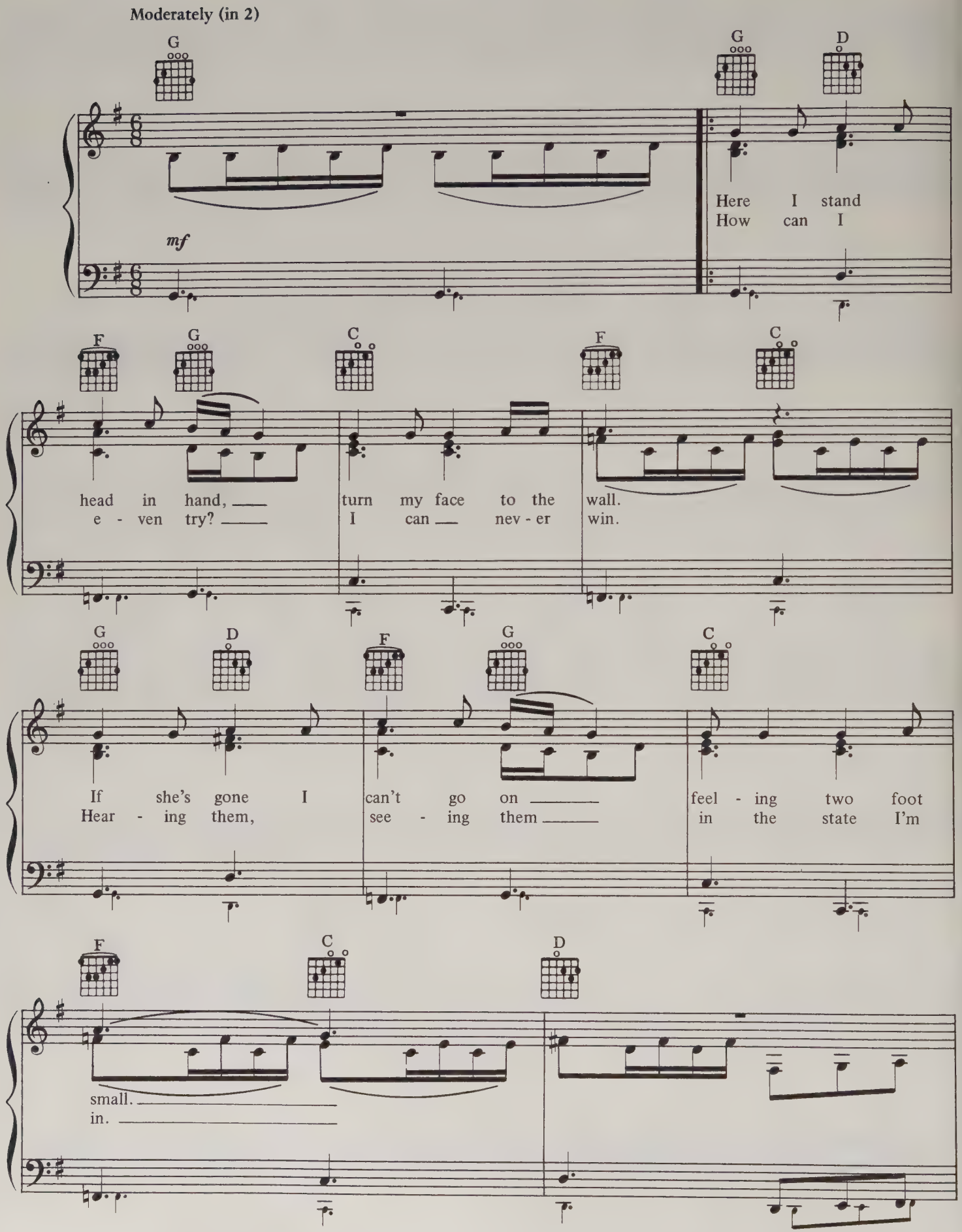
You've Got To Hide Your Love Away

By JOHN LENNON and PAUL McCARTNEY



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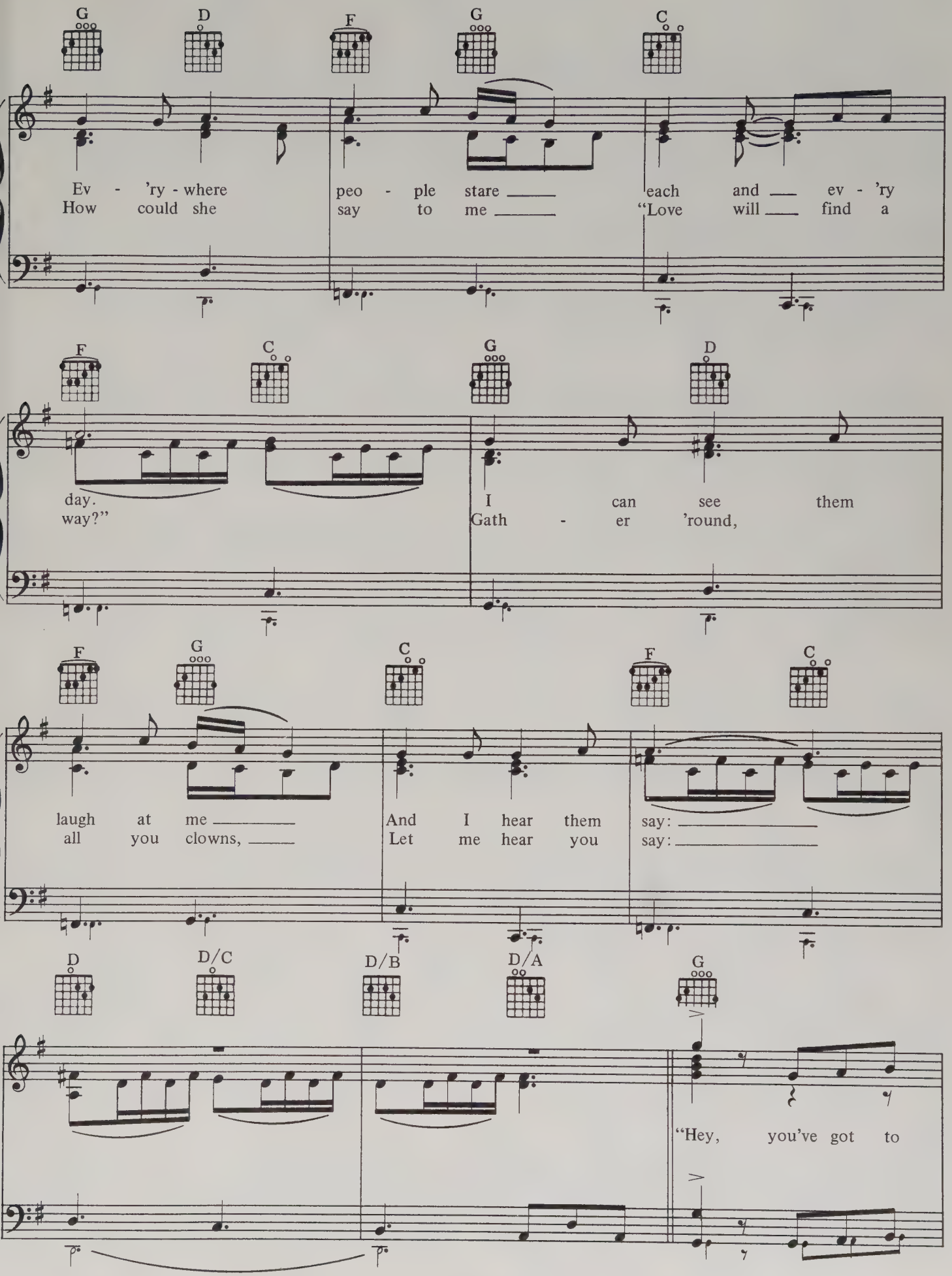
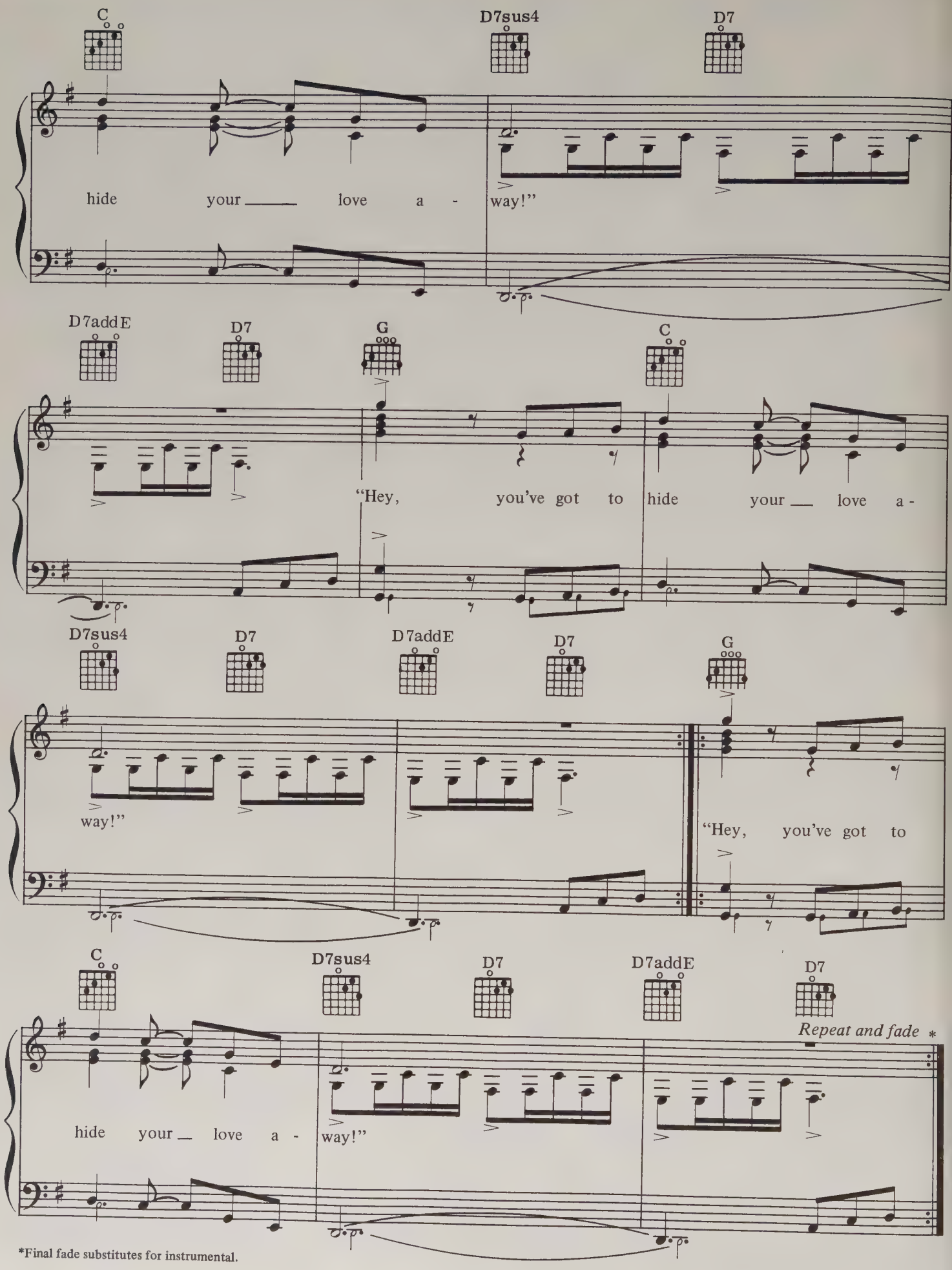
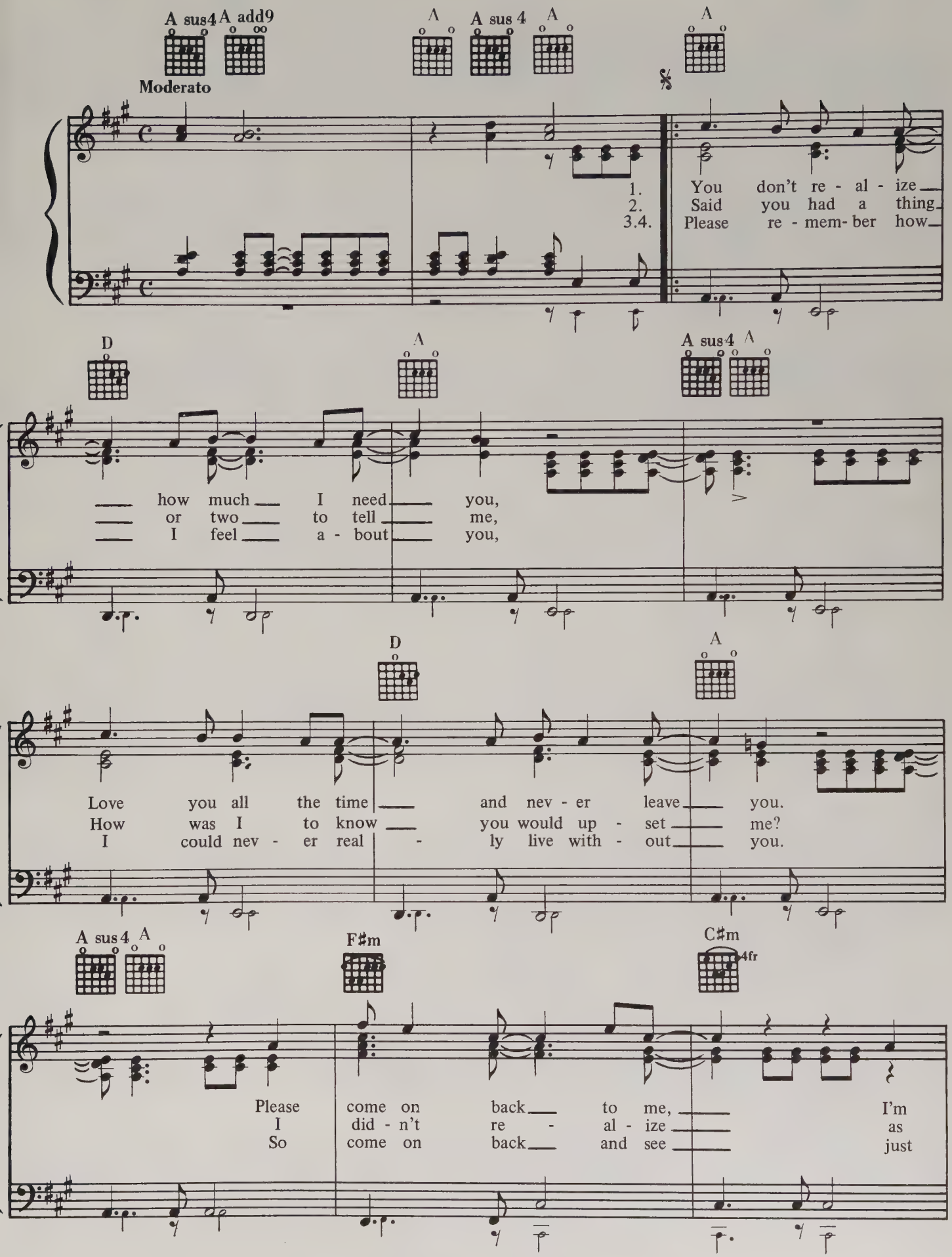

G D F G C
Ev - 'ry - where peo - ple stare ___ each and ___ ev - 'ry
How could she say to me ___ "Love will ___ find a
F C G D
day. I can see them
way?" Gath - er 'round,
F G C F C
laugh at me ___ And I hear them say: ___
all you clowns, ___ Let me hear you say: ___
D D/C D/B D/A G
"Hey, you've got to



*Final fade substitutes for instrumental.

I Need You

By GEORGE HARRISON

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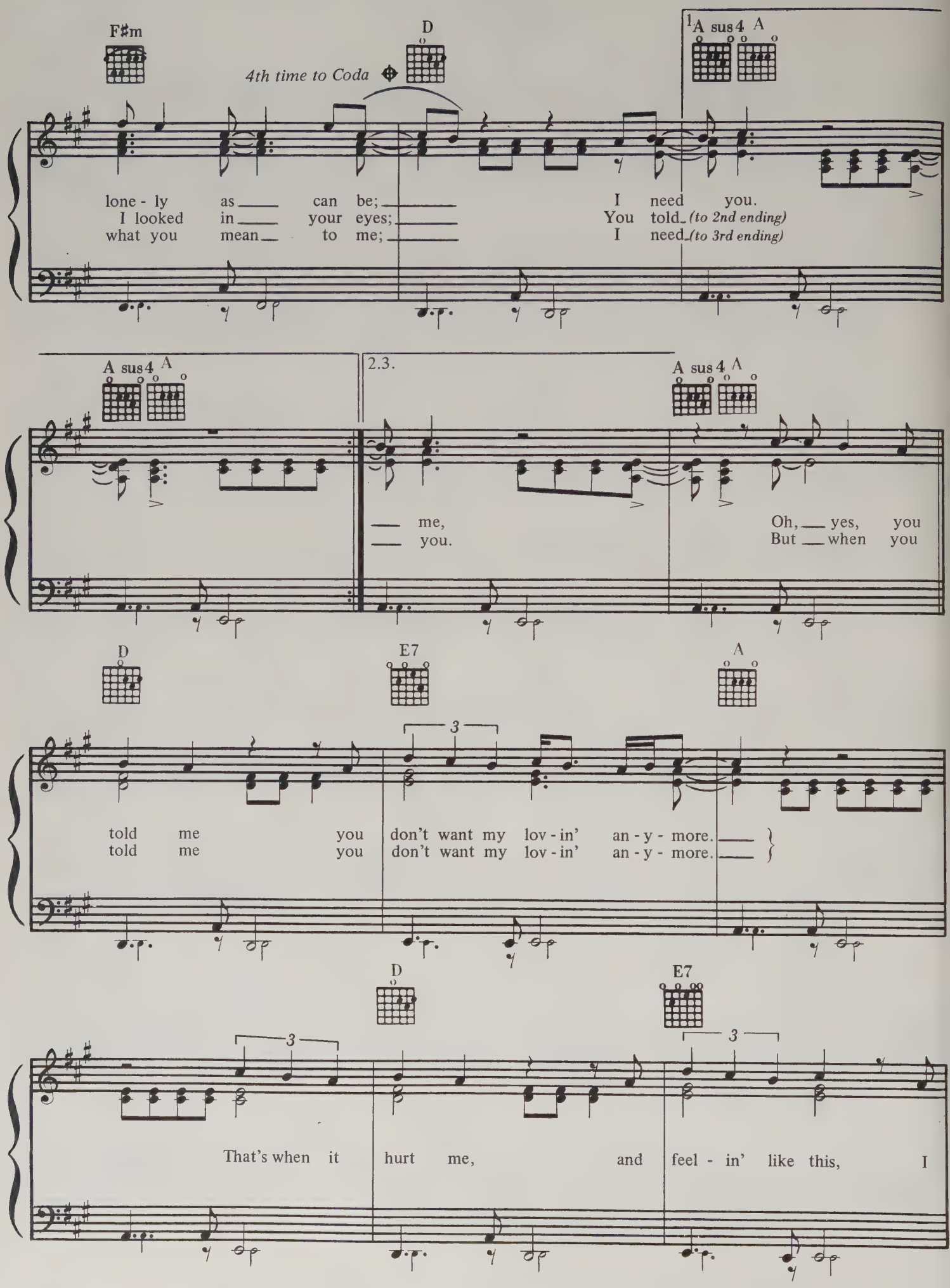
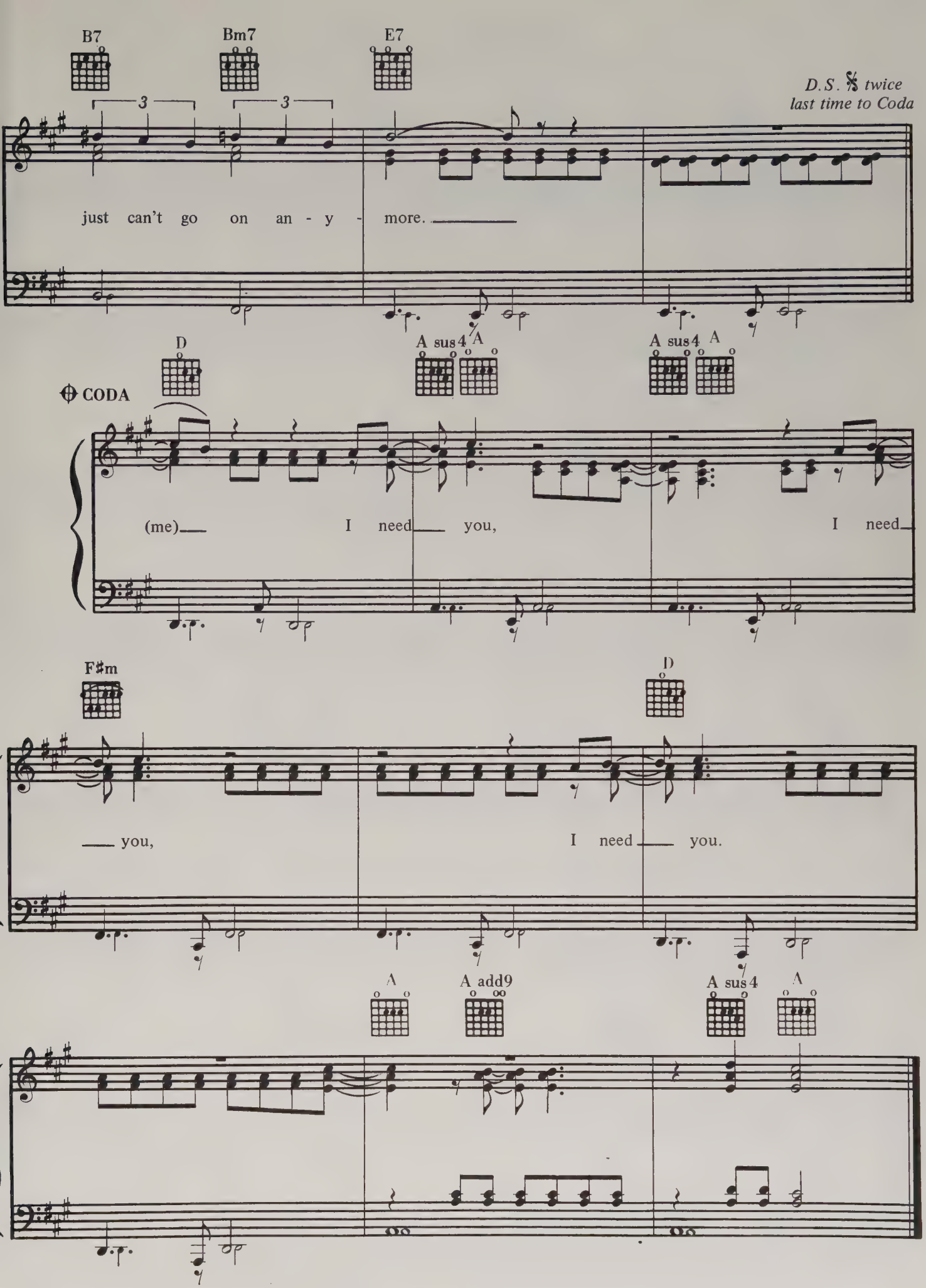
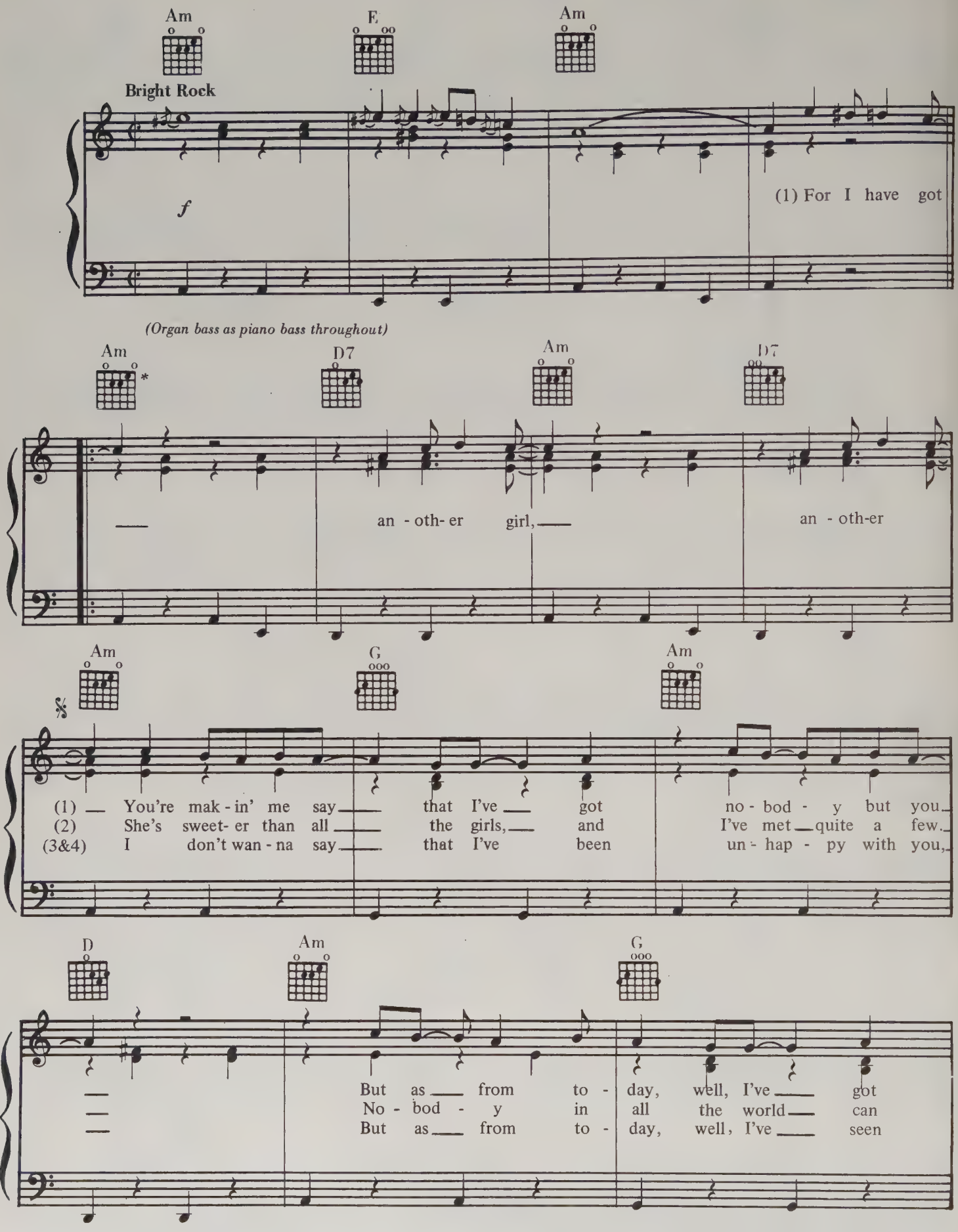

F♯m
D
4th time to Coda
1.
A sus4
A
lone - ly as can be; I need you.
I looked in your eyes; You told (to 2nd ending)
what you mean to me; I need (to 3rd ending)
2.3.
me,
you.
Oh, yes, you
But when you
D
E7
A
3
told me you don't want my lov - in' an - y - more.
told me you don't want my lov - in' an - y - more.
That's when it hurt me, and feel - in' like this, I


B7
Bm7
E7
D.S. 𝄋 twice
last time to Coda
3
3
just can't go on an - y - more.
D
A sus4
A
A sus4
A
CODA
(me)
I need
you,
I need
F♯m
D
you,
I need
you.
A
A add9
A sus4
A

Another Girl

By JOHN LENNON and PAUL McCARTNEY


Am
E
Am
Bright Rock
f
(1) For I have got
(Organ bass as piano bass throughout)
Am
D7
Am
D7
*
an - oth- er girl,
an - oth-er
Am
G
Am
(1) You're mak - in' me say that I've got no - bod - y but you
(2) She's sweet- er than all the girls, and I've met quite a few.
(3&4) I don't wan - na say that I've been un - hap - py with you,
D
Am
G
But as from to - day, well, I've got
No - bod - y in all the world can
But as from to - day, well, I've seen

* *On the record the A minor prevailing harmony is countered by an A major chord in the accompaniment; However I have chosen minor as the implied tonality.*

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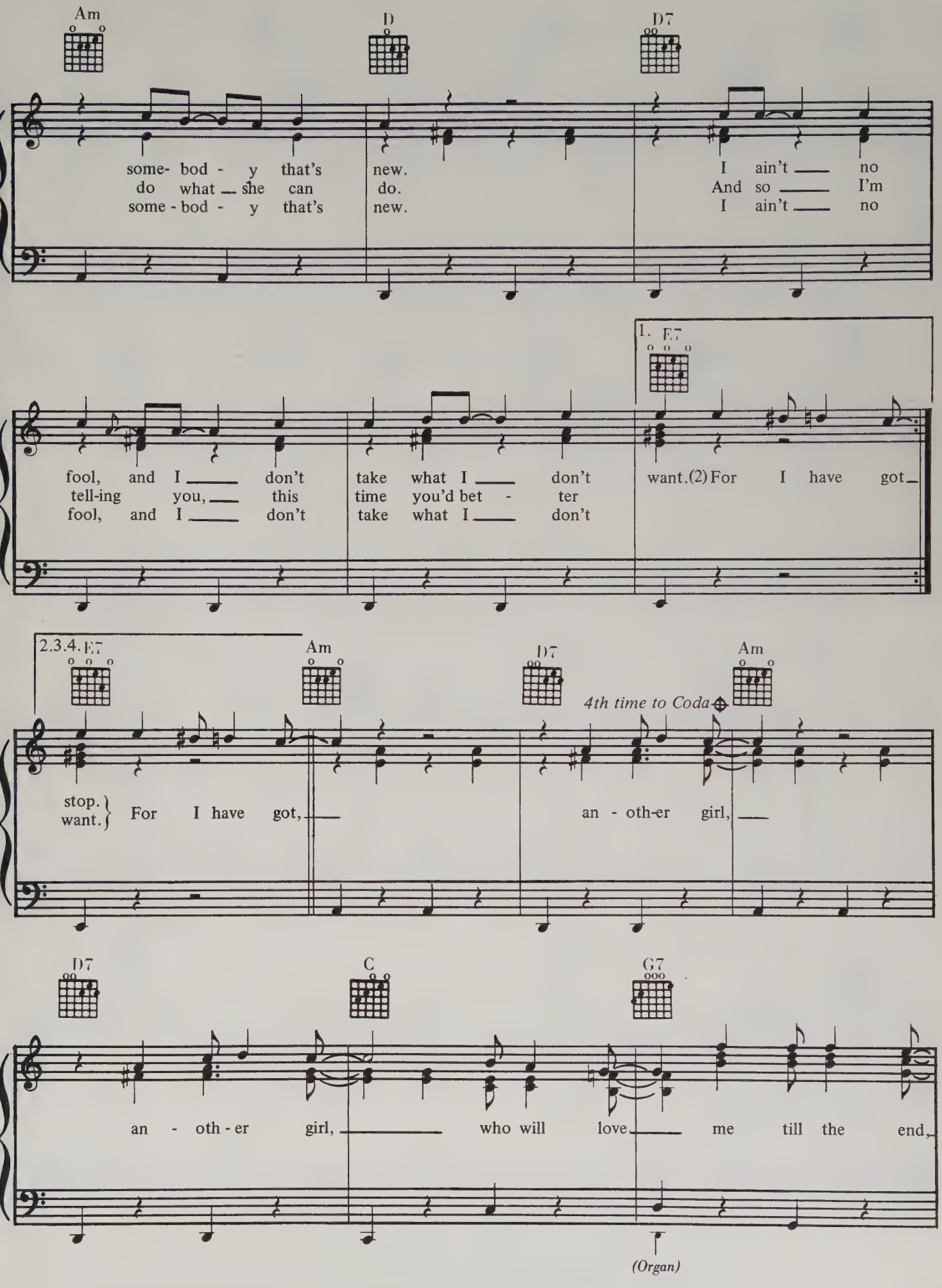
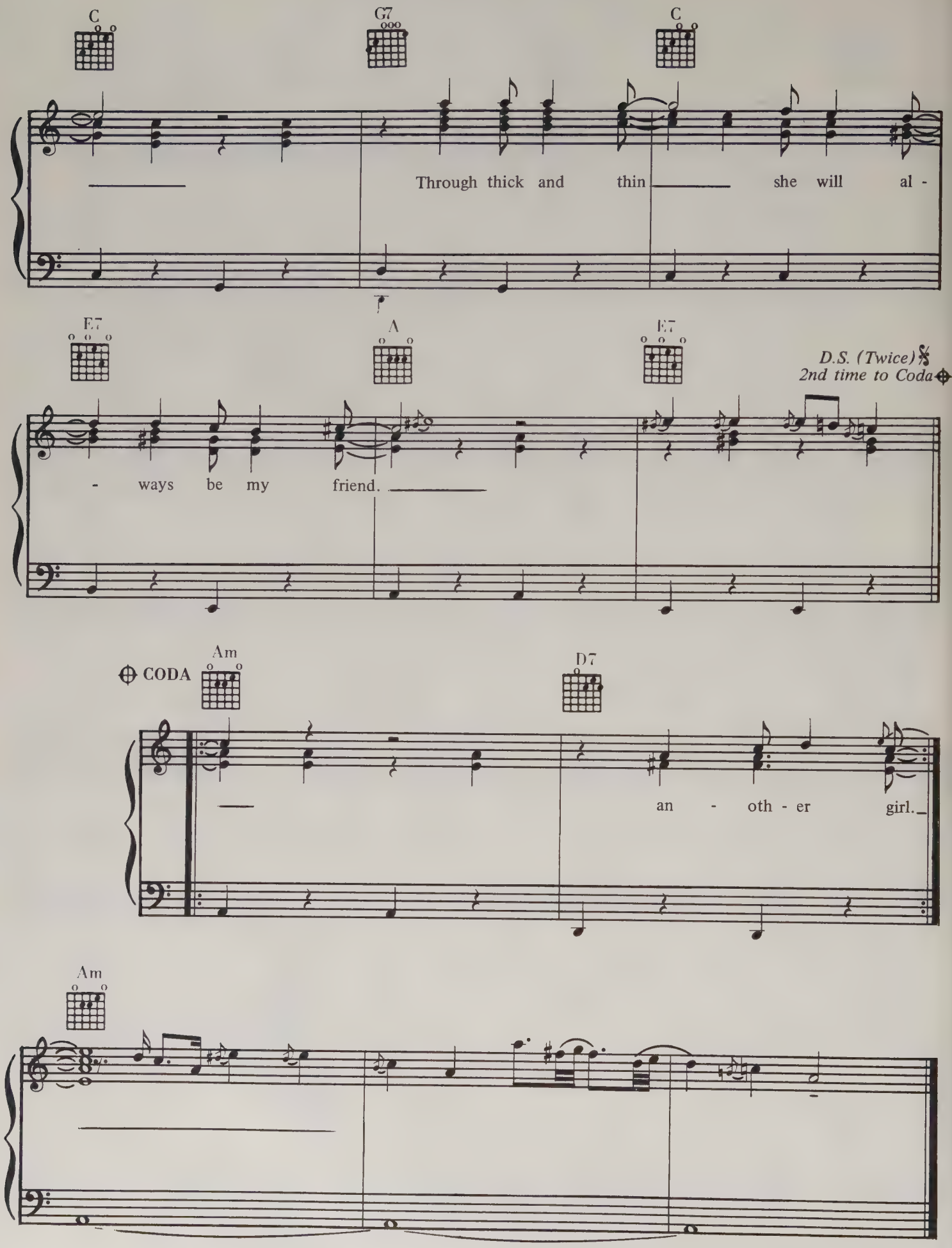
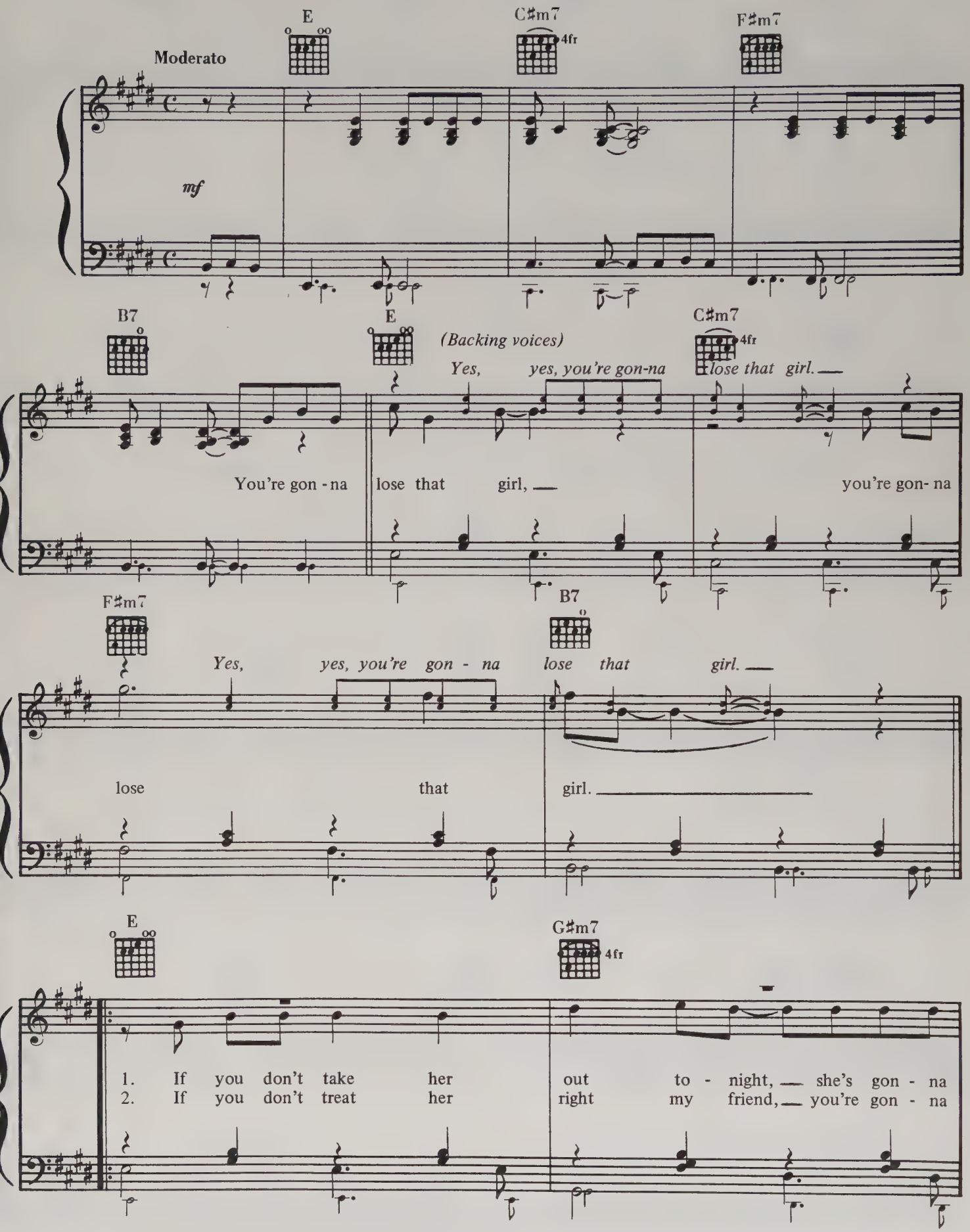

Am
D
D7
some- bod - y that's new. I ain't no
do what she can do. And so I'm
some - bod - y that's new. I ain't no
1. E7
fool, and I don't take what I don't want.(2) For I have got
tell-ing you, this time you'd bet - ter
fool, and I don't take what I don't
2.3.4. E7
Am
D7
Am
4th time to Coda
stop. want. For I have got, an - oth-er girl,
D7
C
G7
an - oth - er girl, who will love me till the end,
(Organ)


C
G7
C
Through thick and thin she will al -
E7
A
E7
D.S. (Twice)
2nd time to Coda
- ways be my friend.
CODA
Am
D7
an - oth - er girl.
Am

You're Going To Lose That Girl

By JOHN LENNON and PAUL McCARTNEY



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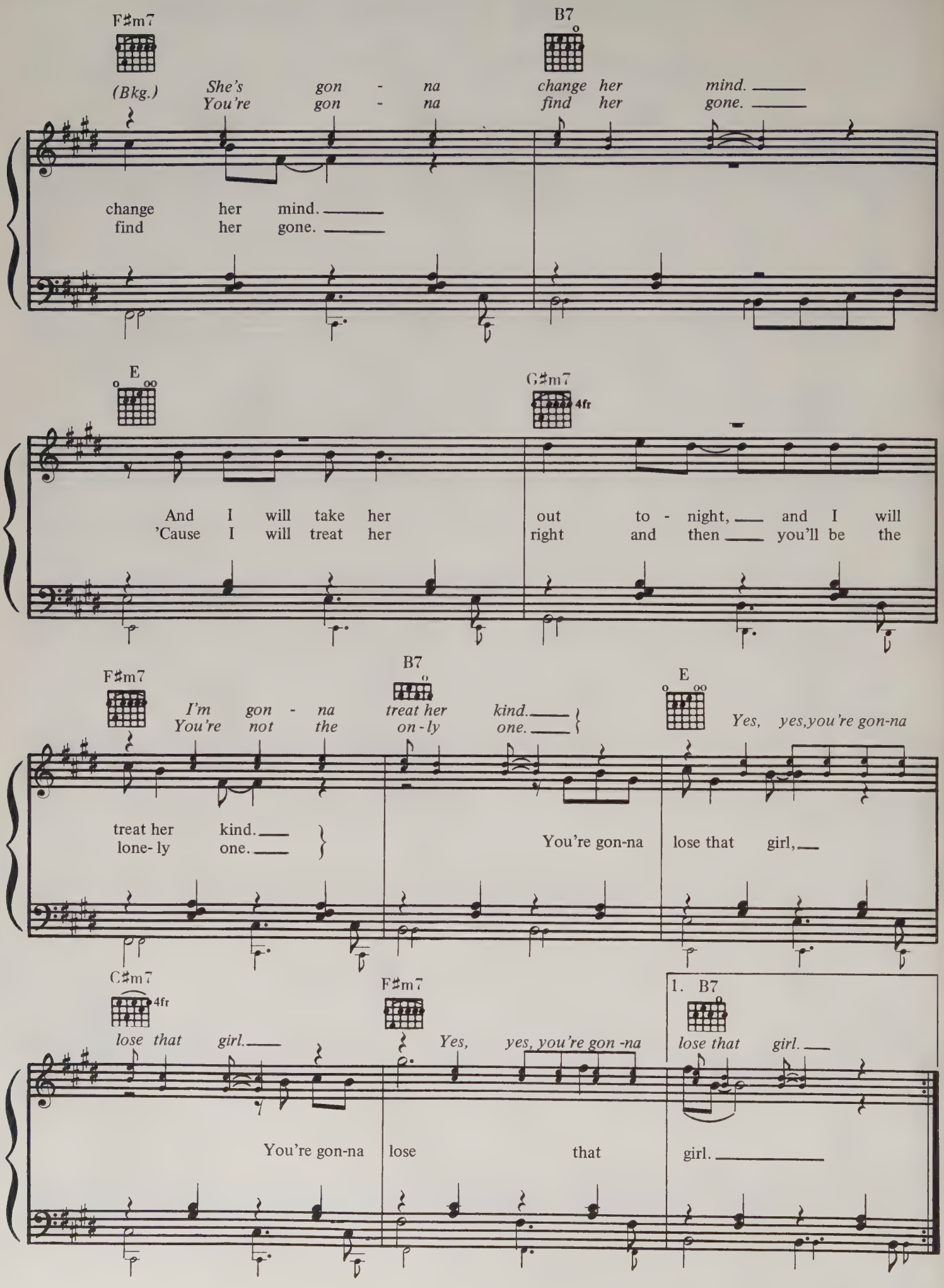
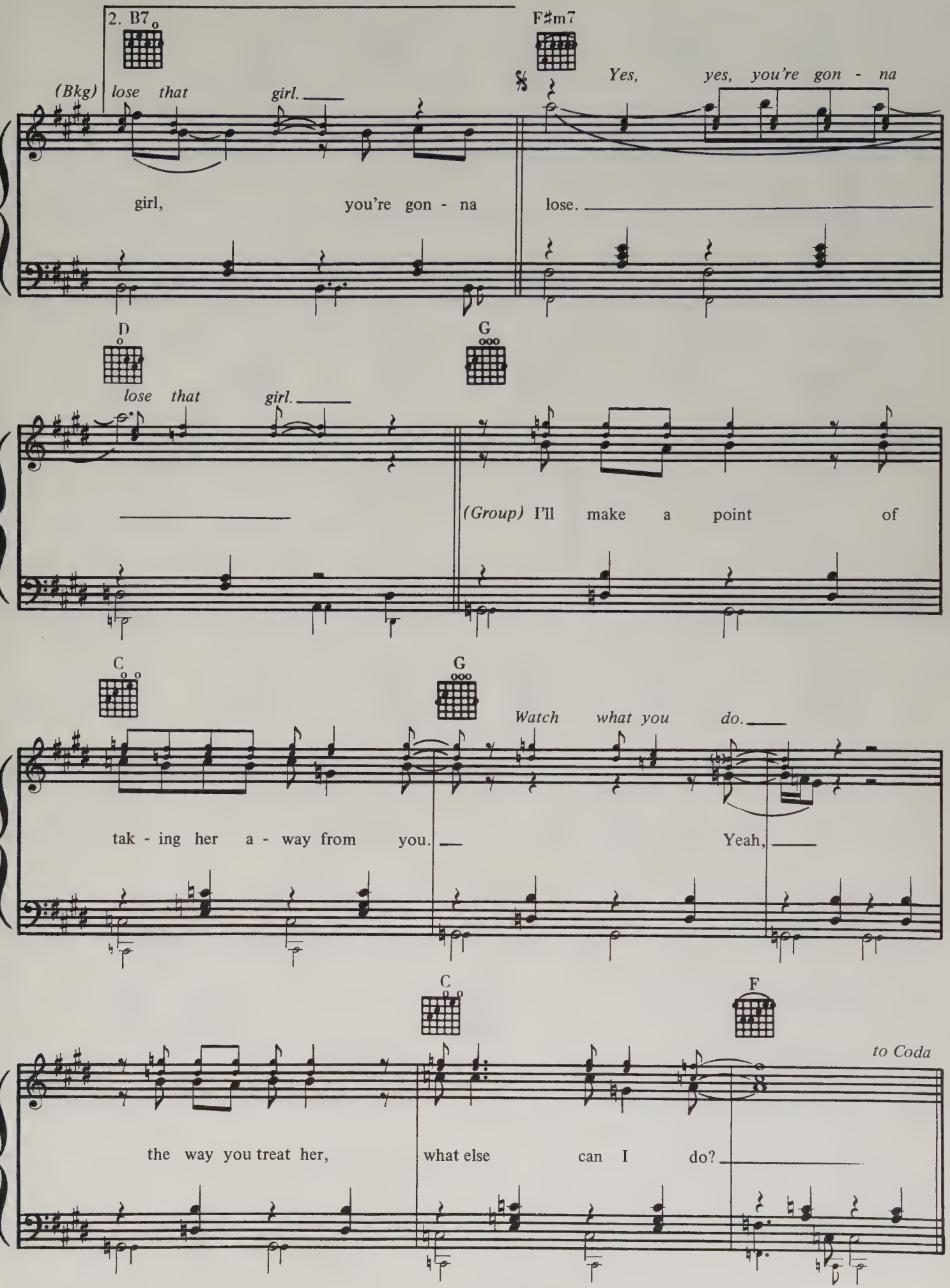
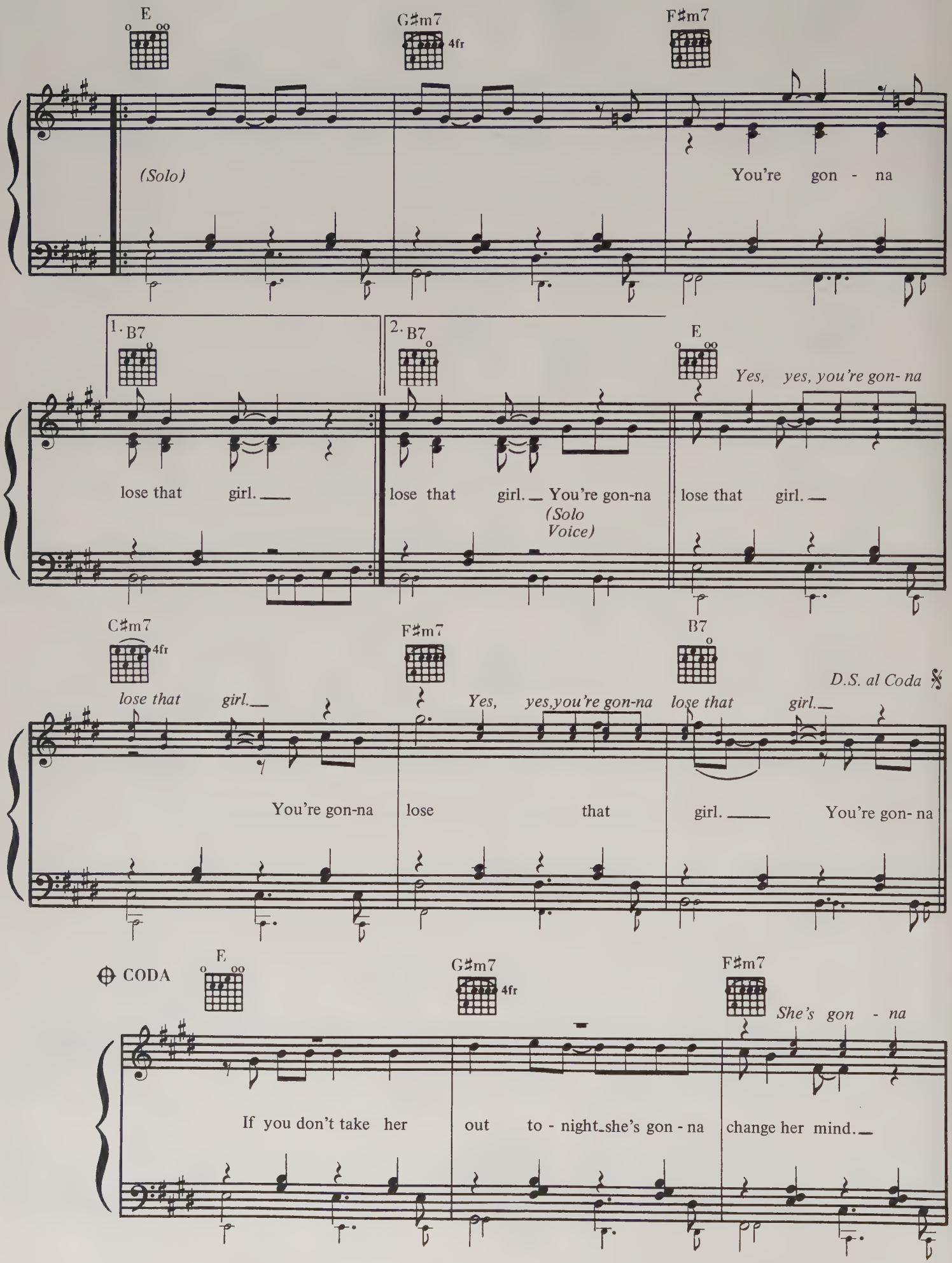
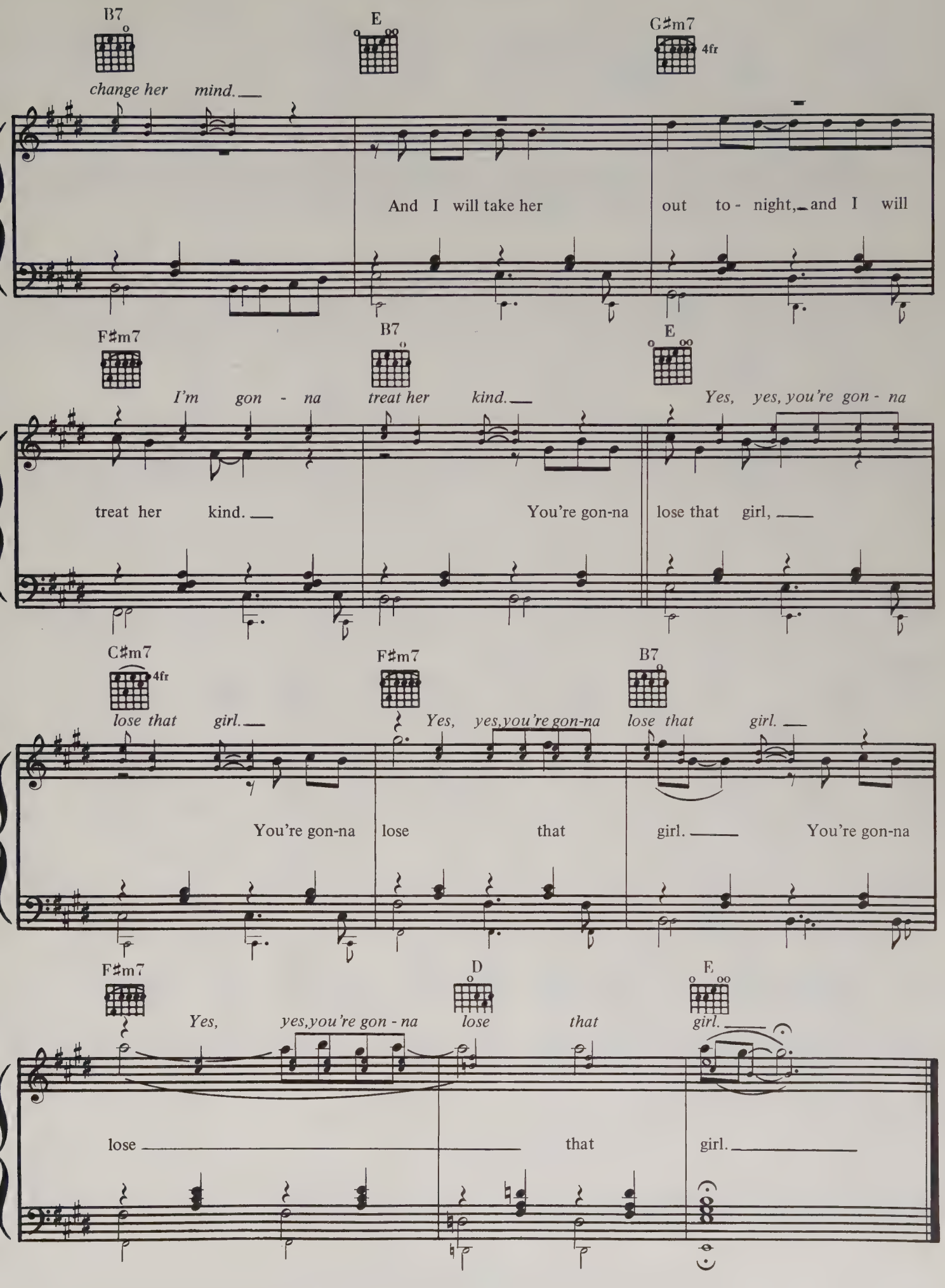
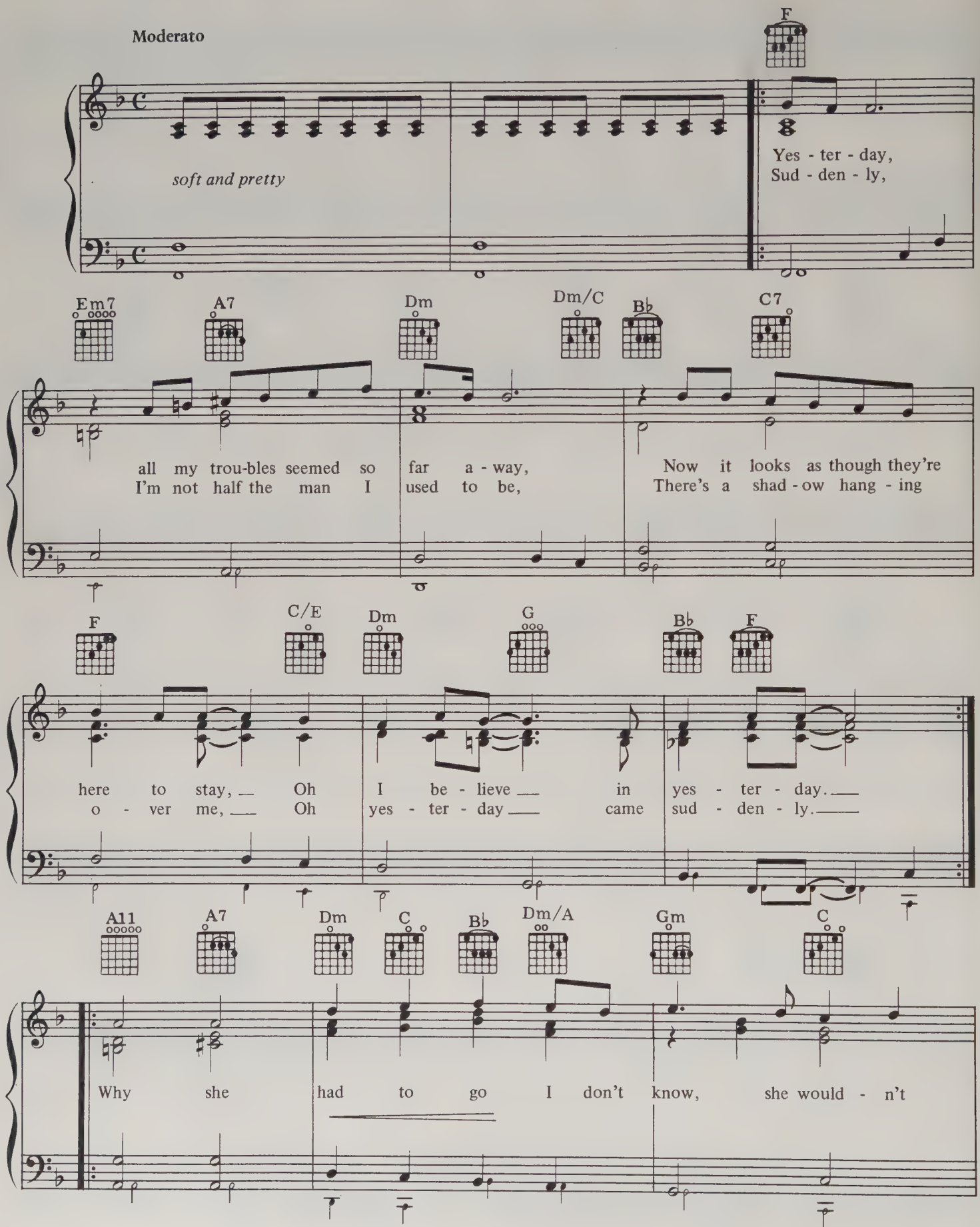

F♯m7
B7
(Bkg.) She's gon - na change her mind.
You're gon - na find her gone.
change her mind.
find her gone.
E
G♯m7
4fr
And I will take her out to - night, and I will
'Cause I will treat her right and then you'll be the
F♯m7
B7
E
I'm gon - na treat her kind.
You're not the on - ly one.
Yes, yes, you're gon-na
treat her kind.
lone- ly one.
You're gon-na lose that girl,
C♯m7
4fr
F♯m7
1. B7
lose that girl.
Yes, yes, you're gon -na
lose that girl.
You're gon-na lose that girl.


2. B7o
F♯m7
(Bkg) lose that girl.
Yes, yes, you're gon - na
girl, you're gon - na lose.
D
G
lose that girl.
(Group) I'll make a point of
C
G
Watch what you do.
tak - ing her a - way from you.
Yeah,
C
F
to Coda
the way you treat her, what else can I do?

E
G♯m7
4fr
F♯m7
(Solo)
You're gon - na
1. B7
2. B7
E
Yes, yes, you're gon- na
lose that girl.
lose that girl. You're gon-na
(Solo Voice)
lose that girl.
C♯m7
4fr
F♯m7
B7
D.S. al Coda
lose that girl.
Yes, yes,you're gon-na
lose that girl.
You're gon-na
lose that
girl.
You're gon- na
CODA
E
G♯m7
4fr
F♯m7
She's gon - na
If you don't take her
out to - night_she's gon - na
change her mind.

B7
E
G♯m7
4fr
change her mind.
And I will take her out to - night, and I will
F♯m7
B7
E
I'm gon - na treat her kind.
Yes, yes, you're gon - na
treat her kind.
You're gon-na lose that girl,
C♯m7
4fr
F♯m7
B7
lose that girl.
Yes, yes, you're gon-na lose that girl.
You're gon-na lose that girl. You're gon-na
F♯m7
D
E
Yes, yes, you're gon - na lose that girl.
lose that girl.

Yesterday

By JOHN LENNON and PAUL McCARTNEY



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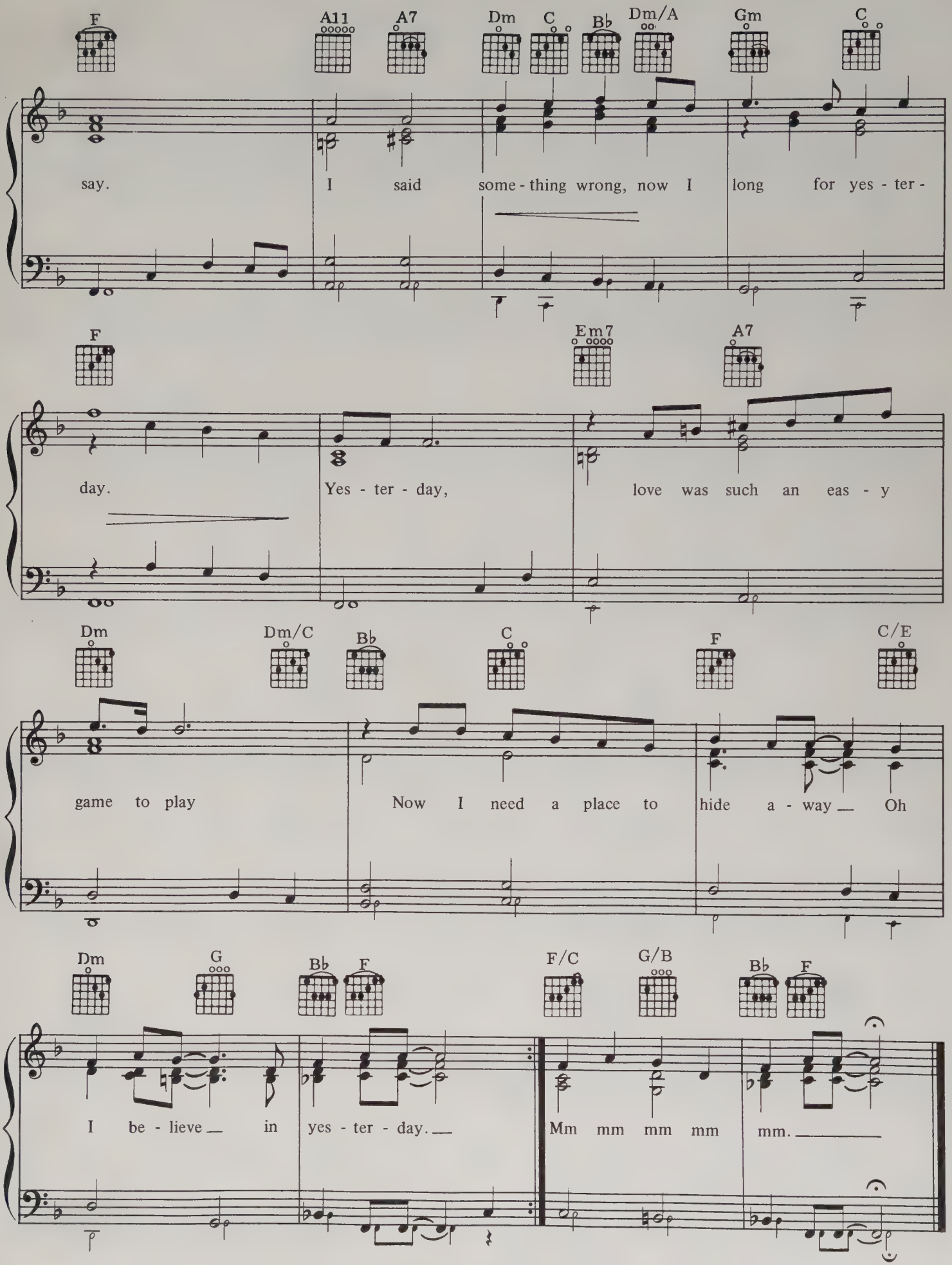
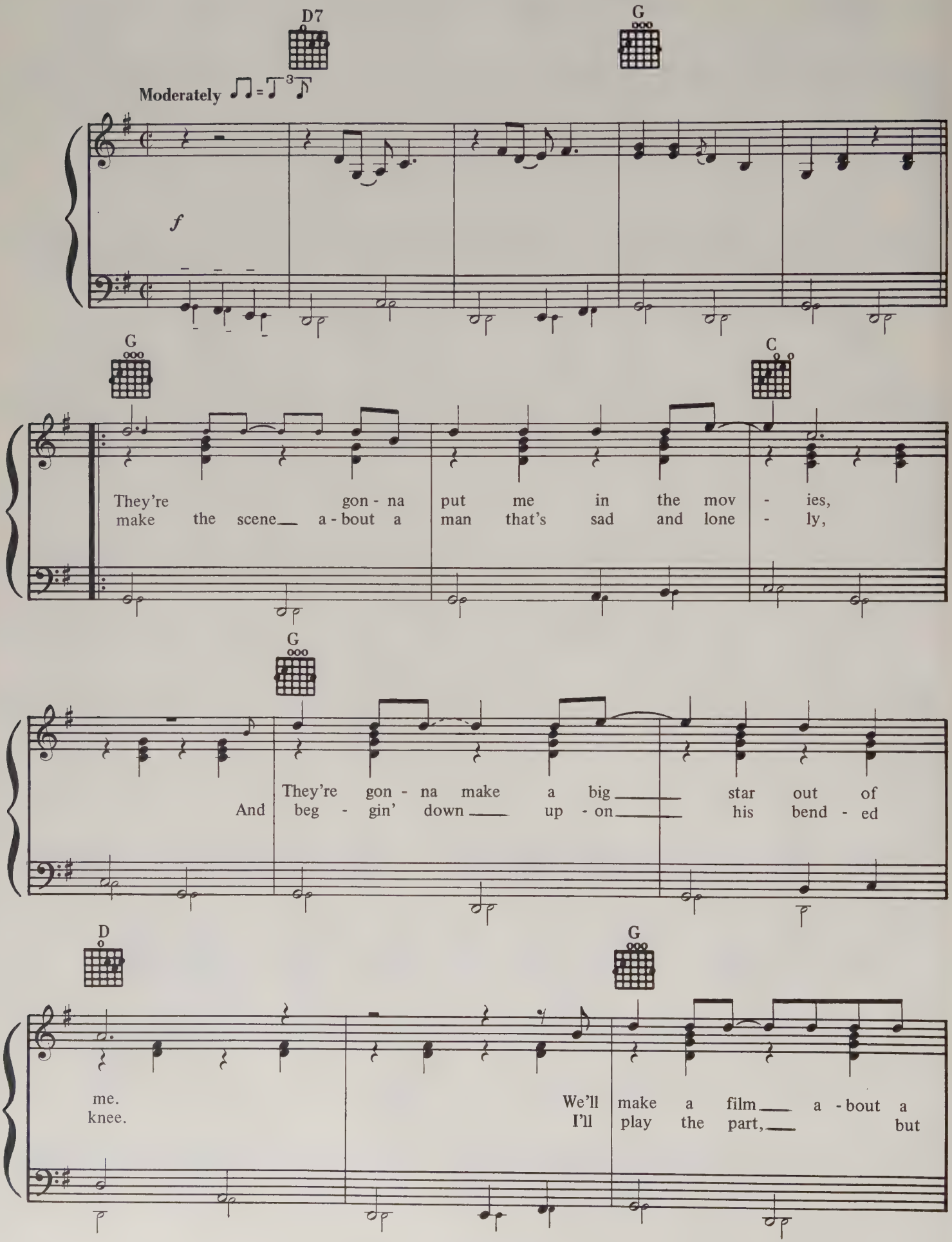

F
A11
A7
Dm
C
B♭
Dm/A
Gm
C
say. I said some - thing wrong, now I long for yes - ter -
F
Em7
A7
day. Yes - ter - day, love was such an eas - y
Dm
Dm/C
B♭
C
F
C/E
game to play Now I need a place to hide a - way Oh
Dm
G
B♭
F
F/C
G/B
B♭
F
I be - lieve in yes - ter - day. Mm mm mm mm mm.

Act Naturally

By JOHNNY RUSSELL and VONIE MORRISON


D7
G
Moderately
f
G
C
They're gon - na put me in the mov - ies,
make the scene a - bout a man that's sad and lone - ly,
G
And They're gon - na make a big star out of
beg - gin' down up - on his bend - ed
D
G
me.
knee.
We'll make a film a - bout a
I'll play the part, but

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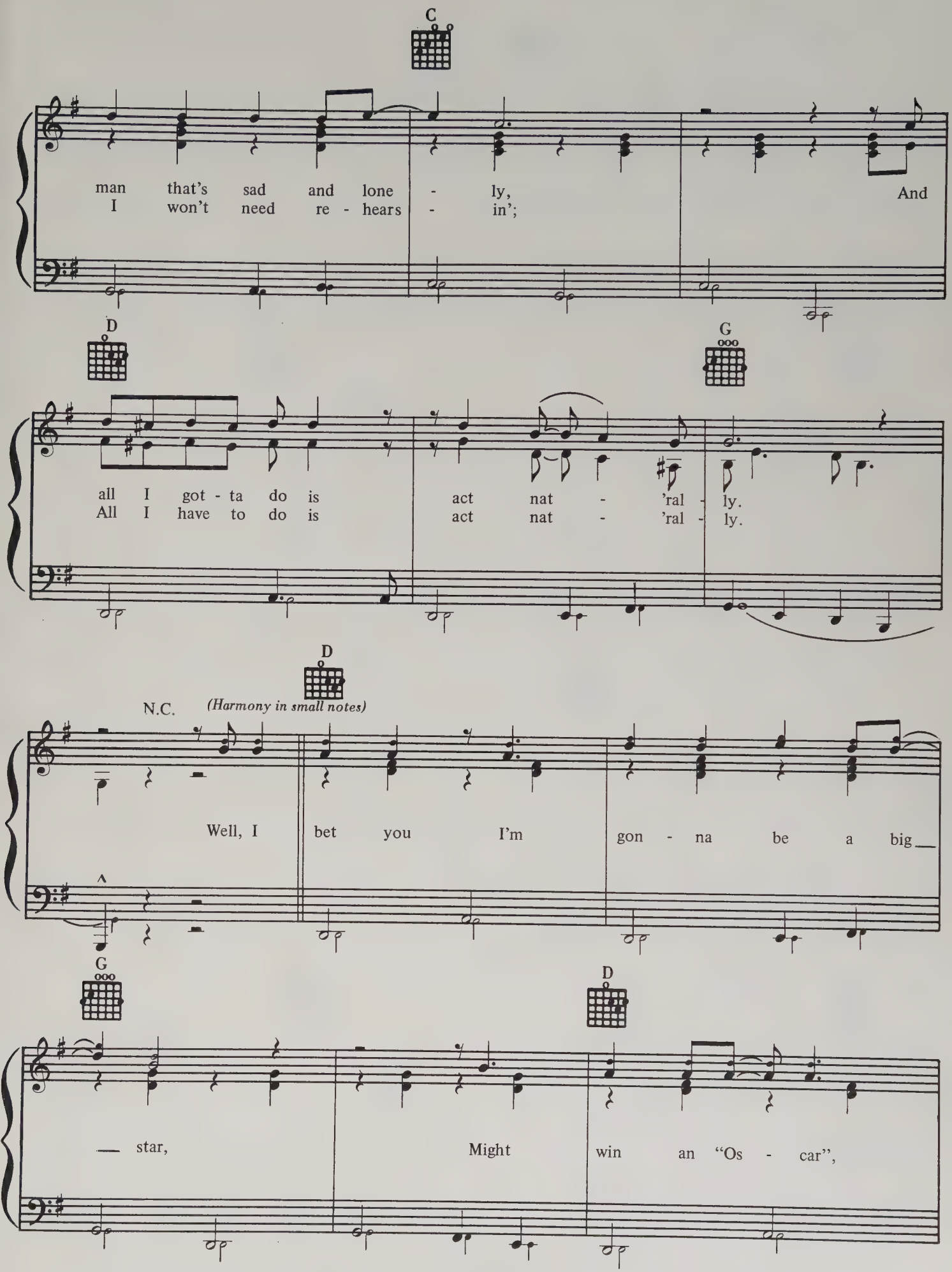
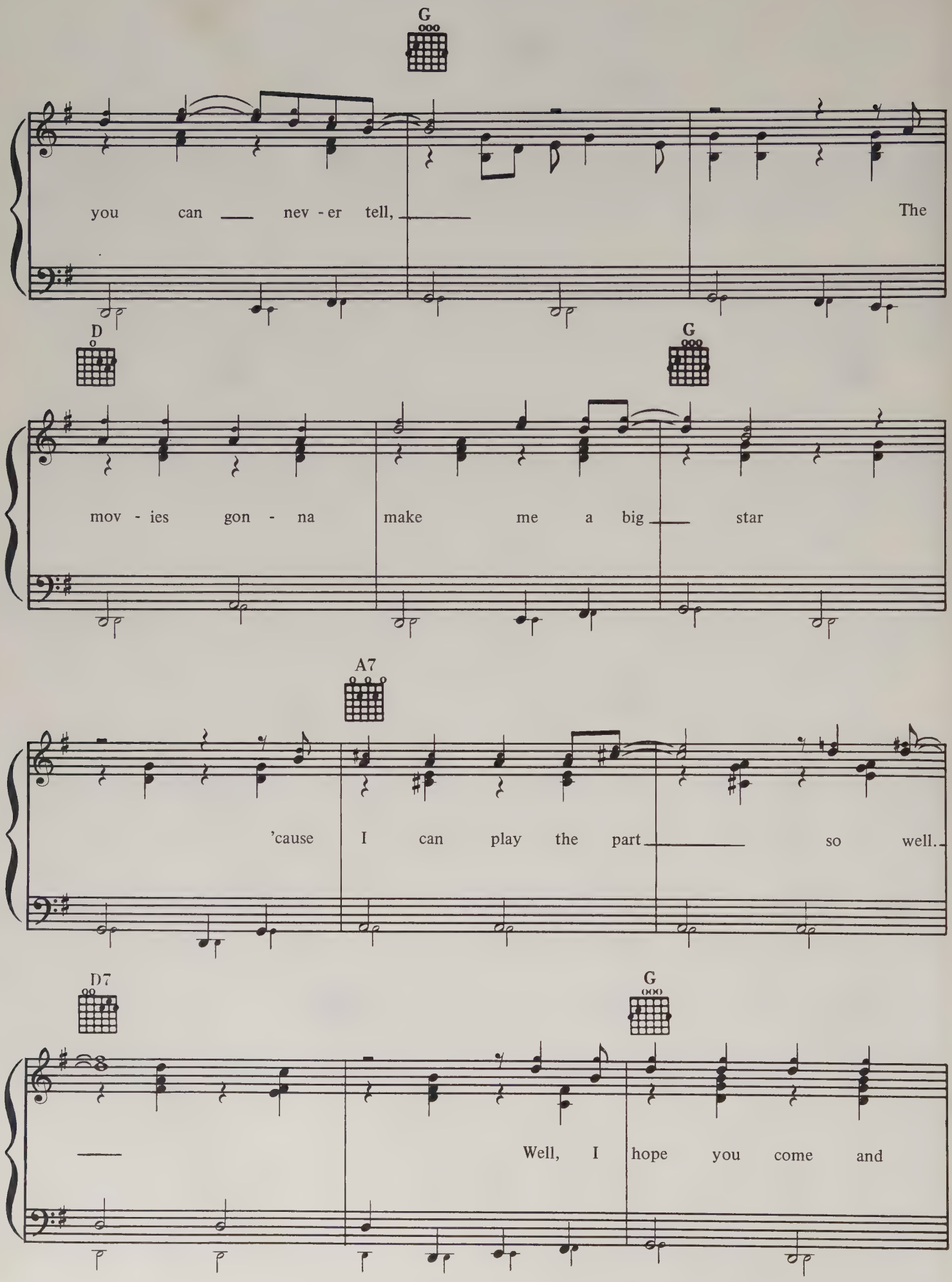
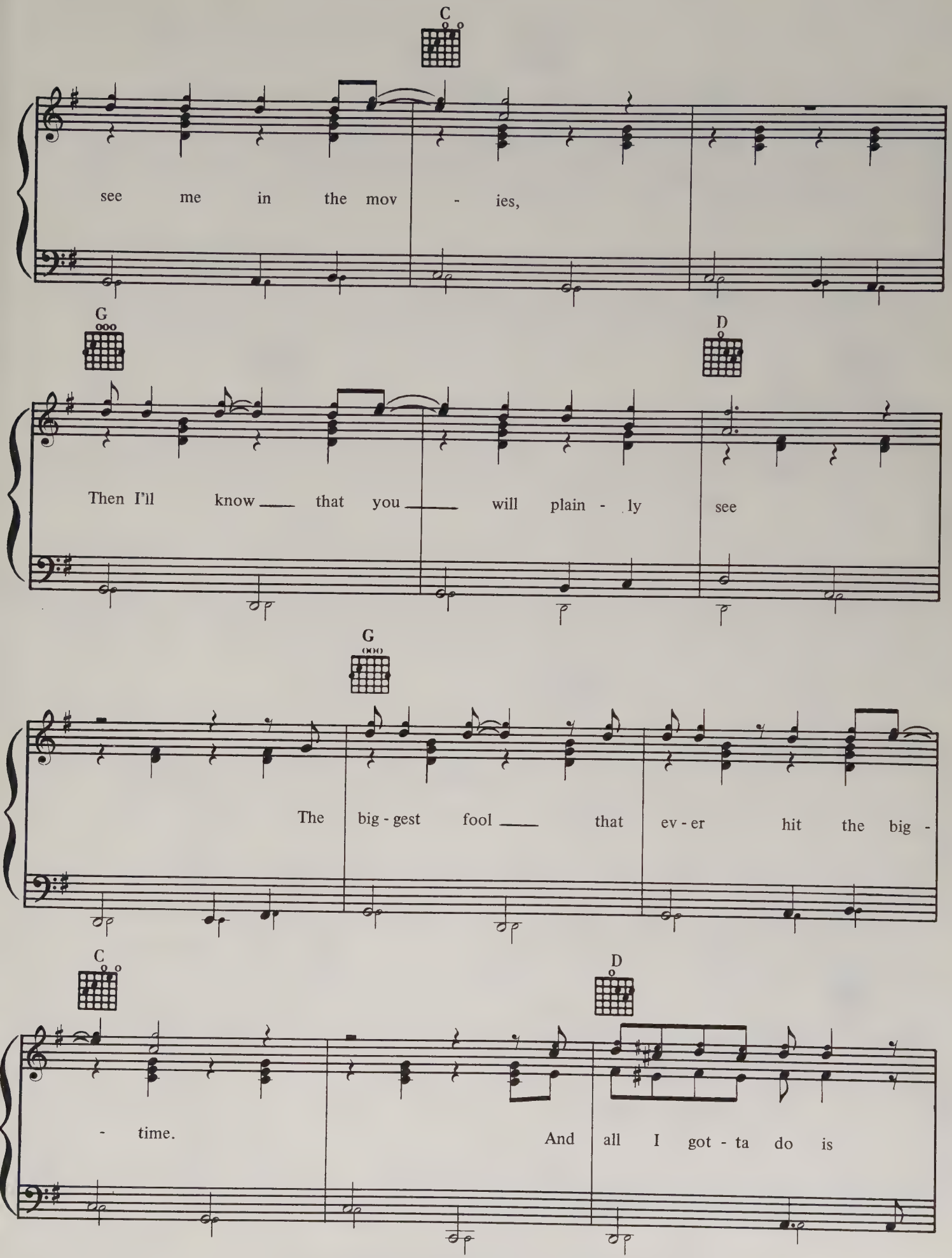
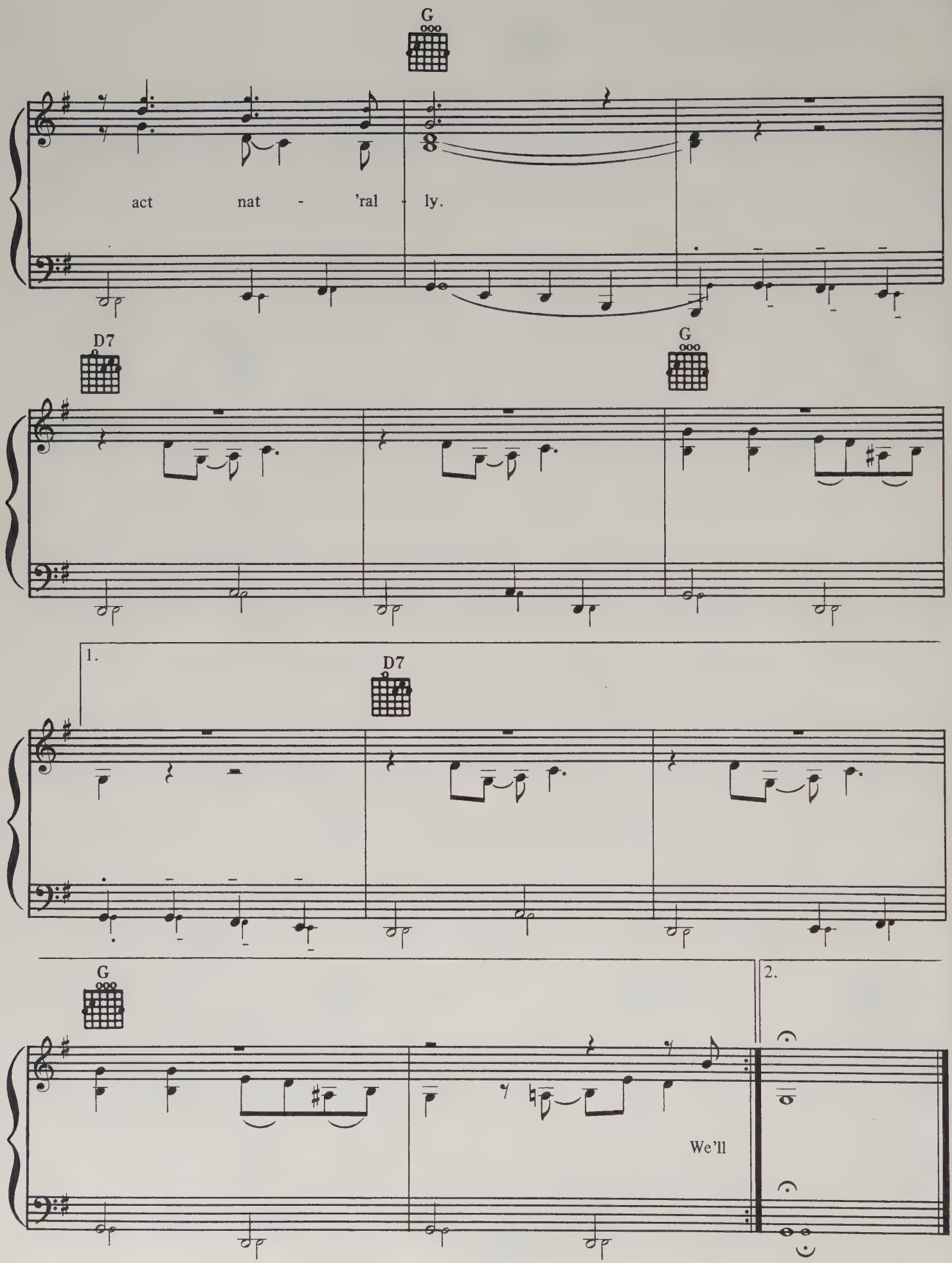
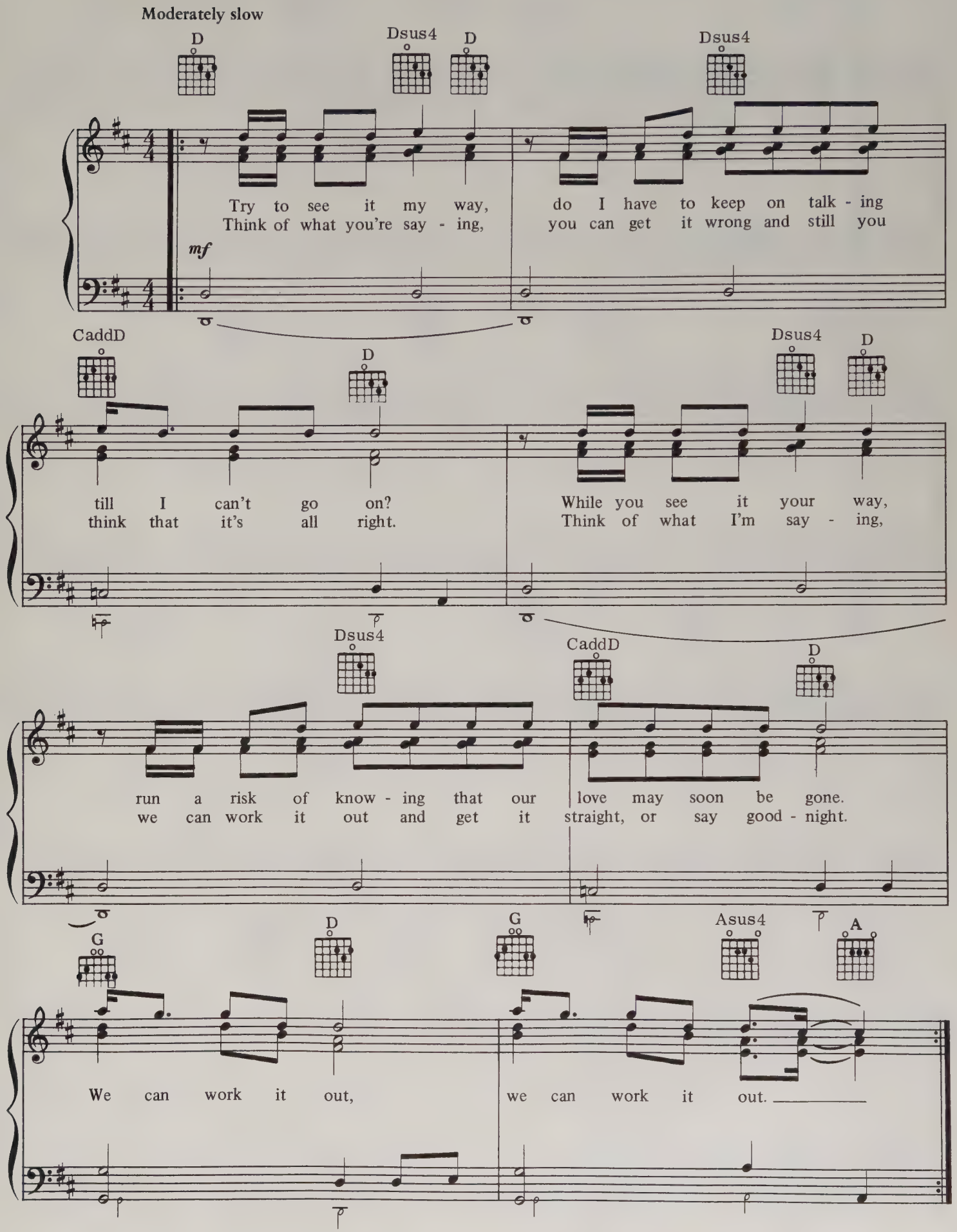

C
man that's sad and lone - ly, And
I won't need re - hears - in';
D
G
all I got - ta do is act nat - 'ral - ly.
All I have to do is act nat - 'ral - ly.
D
N.C.
(Harmony in small notes)
Well, I bet you I'm gon - na be a big
G
D
— star, Might win an "Os - car",

G
you can nev - er tell,
The
D
G
mov - ies gon - na make me a big star
A7
'cause I can play the part so well.
D7
G
Well, I hope you come and


C
see me in the mov - ies,
G
D
Then I'll know ___ that you ___ will plain - ly see
G
The big - gest fool ___ that ev - er hit the big -
C
D
- time.
And all I got - ta do is

G
act nat - 'ral - ly.
D7
G
1.
D7
G
2.
We'll

We Can Work It Out

By JOHN LENNON and PAUL McCARTNEY


Moderately slow
D
Dsus4
D
Dsus4
Try to see it my way, do I have to keep on talk - ing
Think of what you're say - ing, you can get it wrong and still you
mf
CaddD
D
Dsus4
D
till I can't go on? While you see it your way,
think that it's all right. Think of what I'm say - ing,
Dsus4
CaddD
D
run a risk of know - ing that our love may soon be gone.
we can work it out and get it straight, or say good - night.
G
D
G
Asus4
A
We can work it out, we can work it out.

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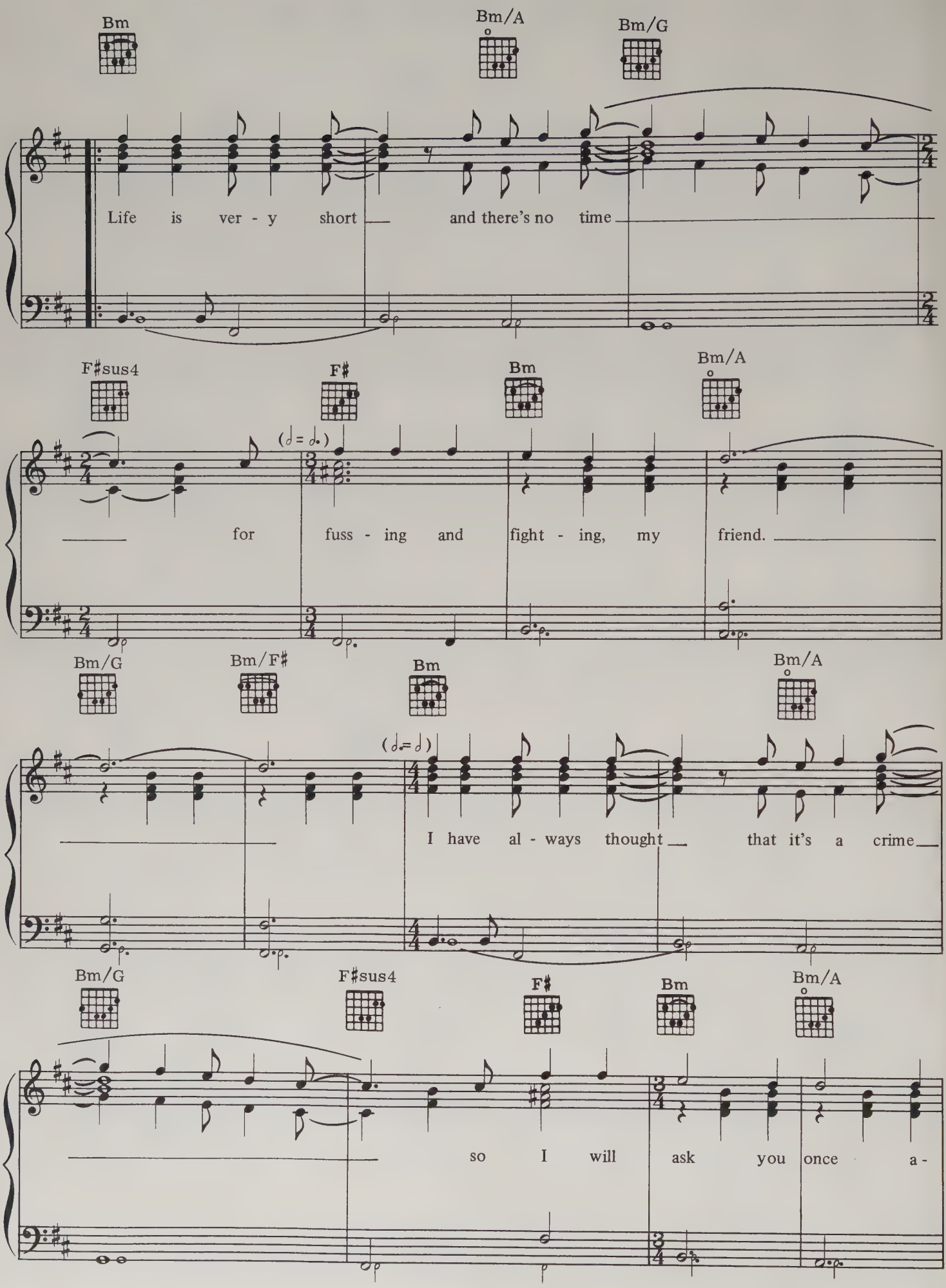
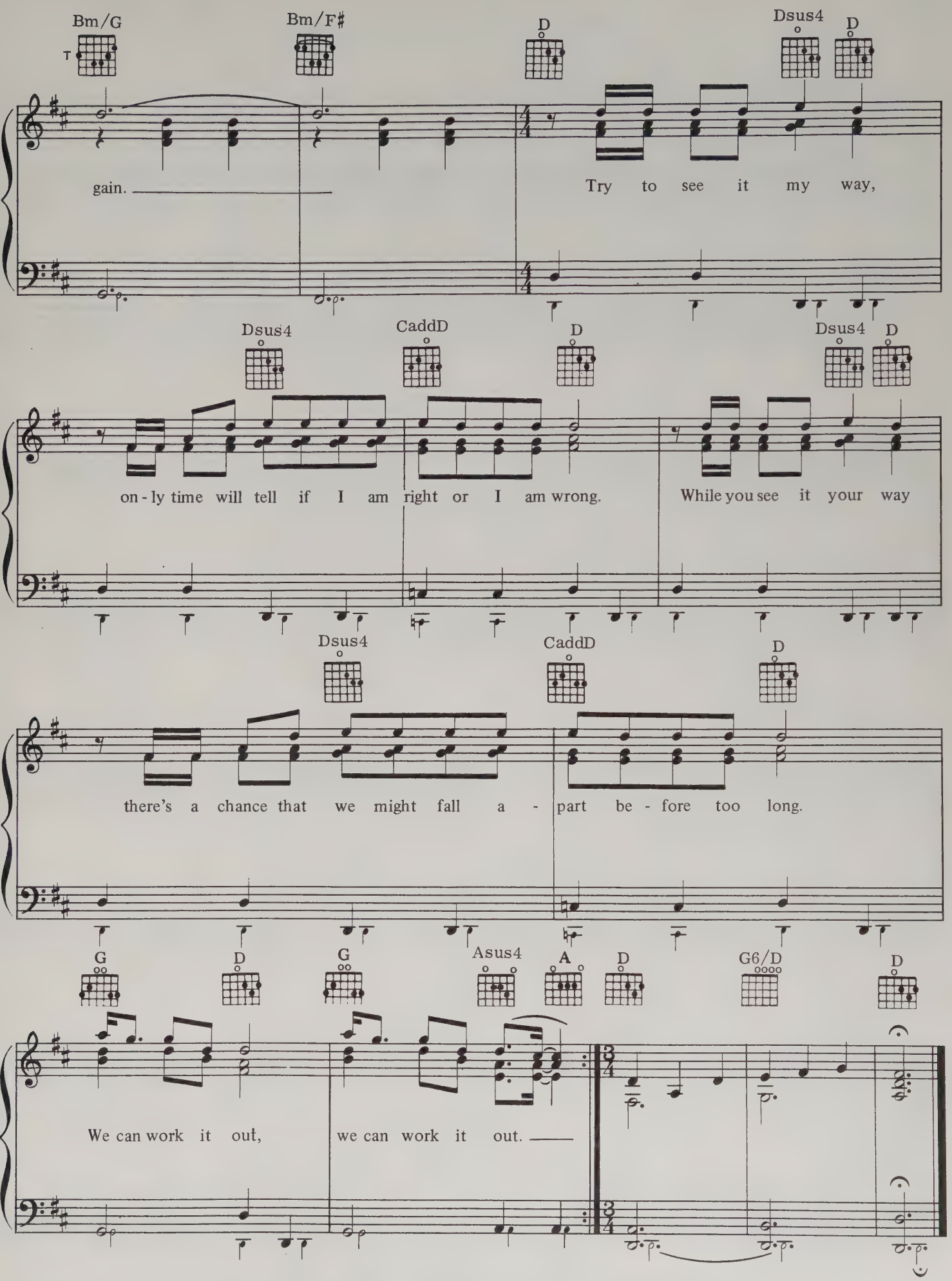
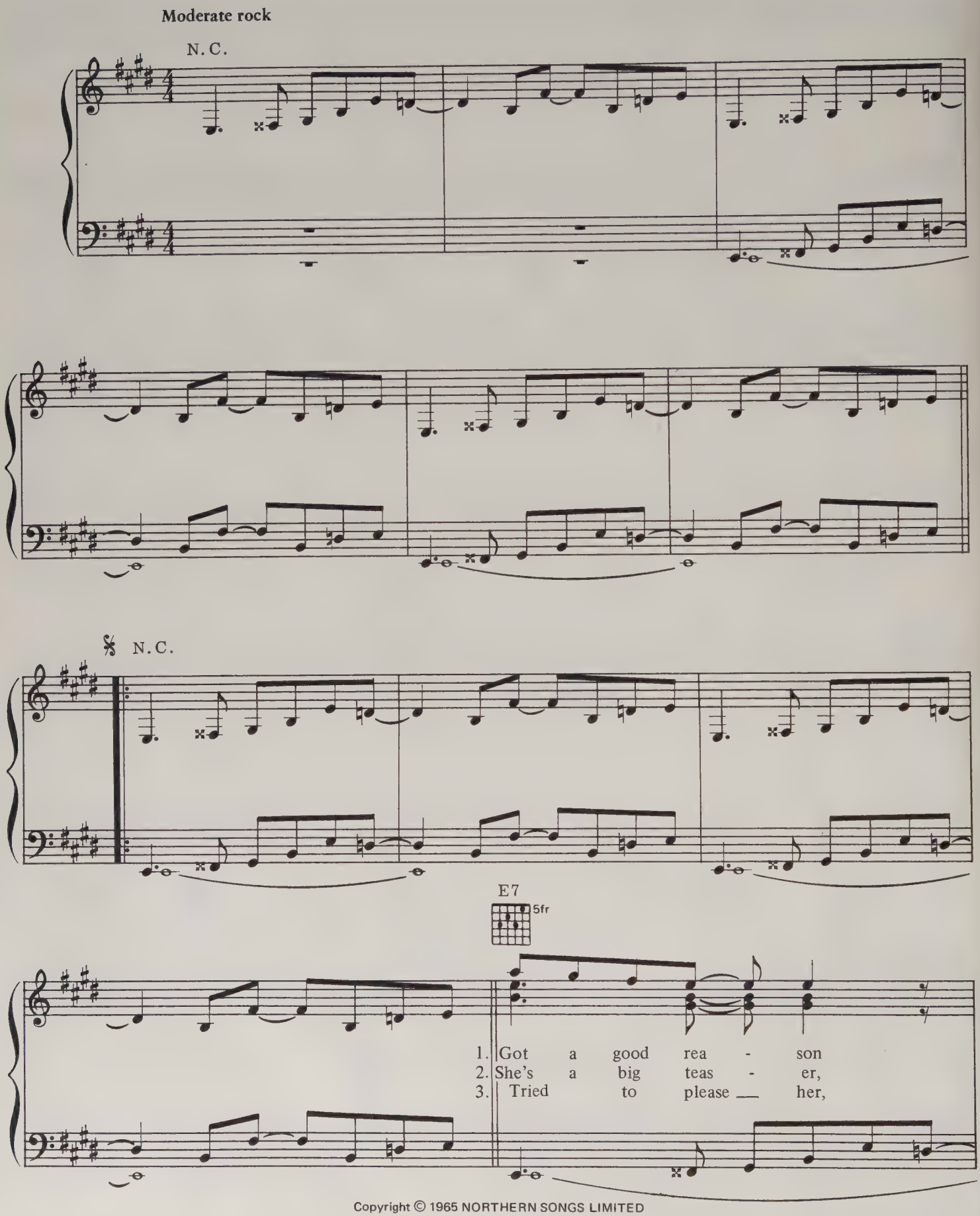

Bm
Bm/A
Bm/G
Life is ver - y short and there's no time
F♯sus4
F♯
Bm
Bm/A
for fuss - ing and fight - ing, my friend.
Bm/G
Bm/F♯
Bm
Bm/A
I have al - ways thought that it's a crime
Bm/G
F♯sus4
F♯
Bm
Bm/A
so I will ask you once a -


Bm/G
Bm/F♯
D
Dsus4
D
gain.
Try to see it my way,
Dsus4
CaddD
D
Dsus4
D
on - ly time will tell if I am right or I am wrong.
While you see it your way
Dsus4
CaddD
D
there's a chance that we might fall a - part be - fore too long.
G
D
G
Asus4
A
D
G6/D
D
We can work it out,
we can work it out.

Day Tripper

By JOHN LENNON and PAUL McCARTNEY



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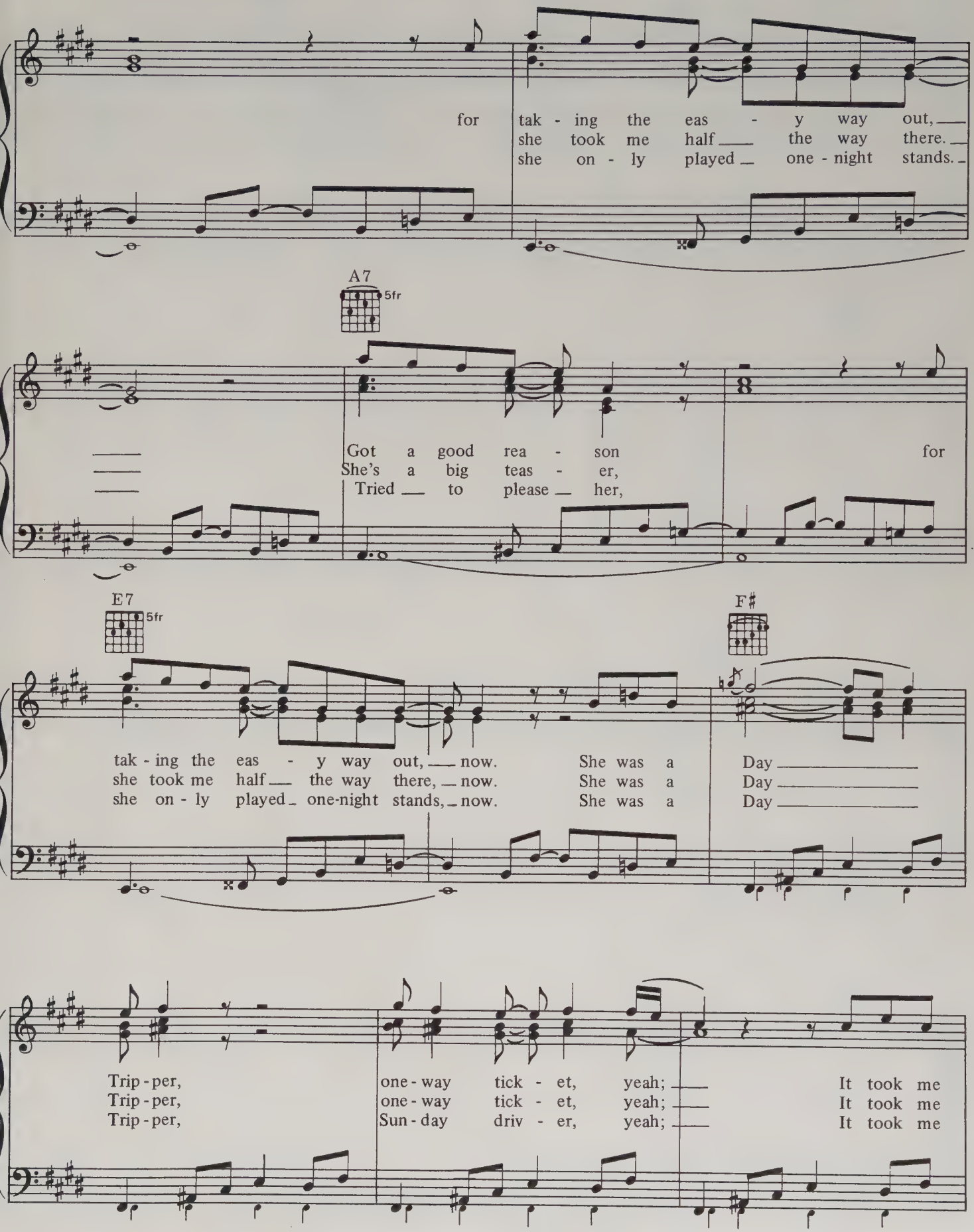
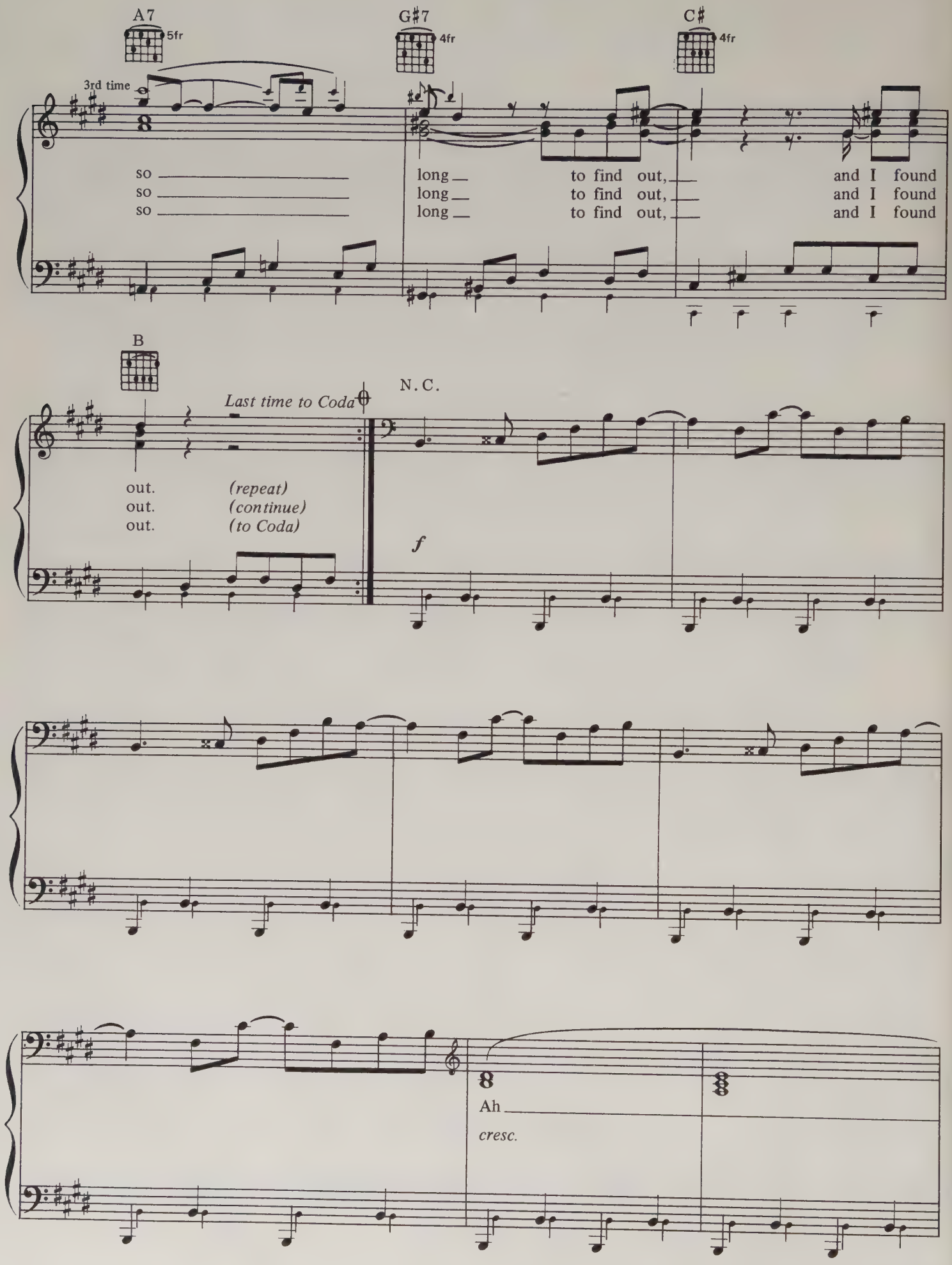
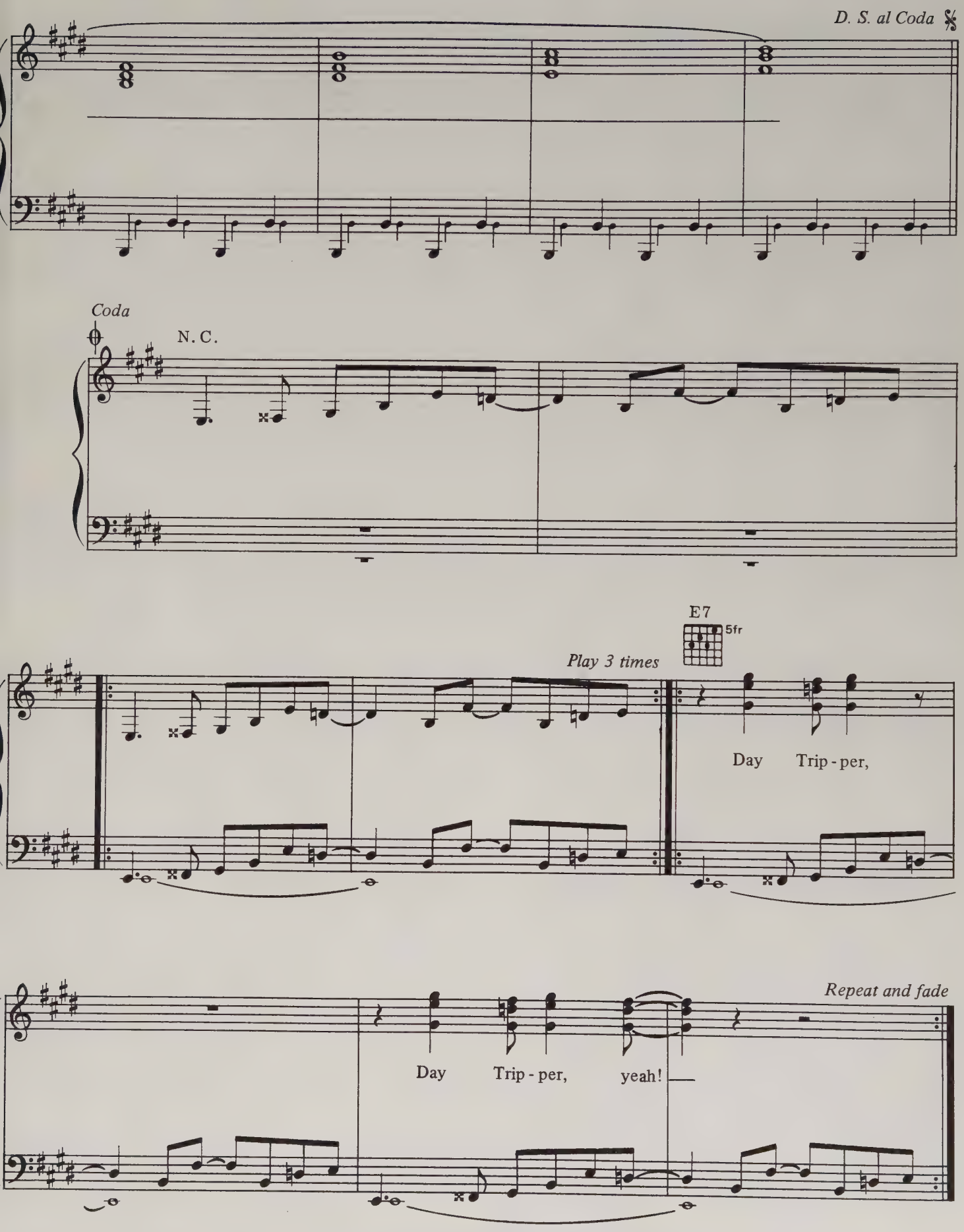
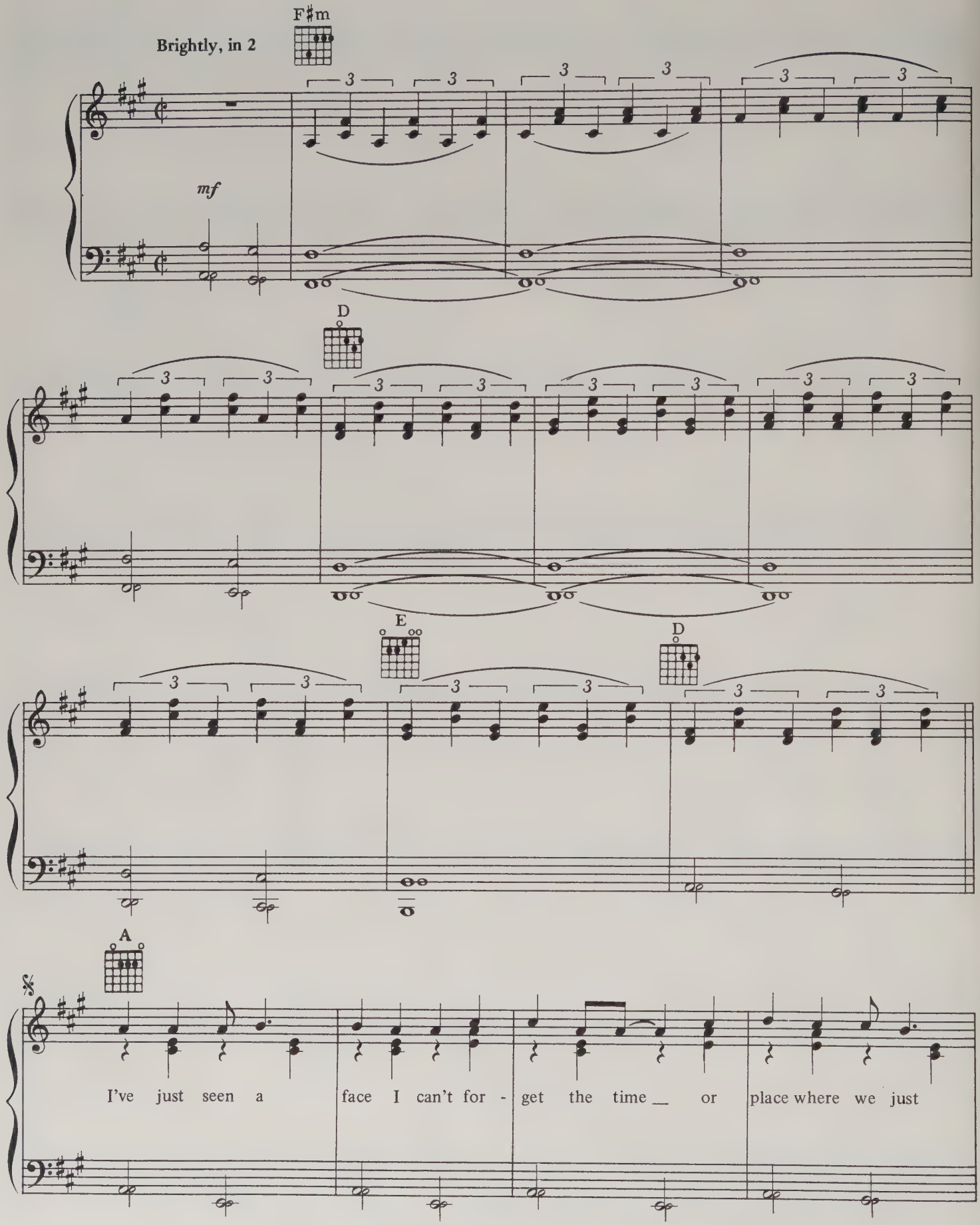

for tak - ing the eas - y way out,
she took me half the way there.
she on - ly played one - night stands.
A7
5fr
Got a good rea - son for
She's a big teas - er,
Tried to please her,
E7
5fr
F♯
tak - ing the eas - y way out, now. She was a Day
she took me half the way there, now. She was a Day
she on - ly played one-night stands, now. She was a Day
Trip - per, one - way tick - et, yeah; It took me
Trip - per, one - way tick - et, yeah; It took me
Trip - per, Sun - day driv - er, yeah; It took me


A7
5fr
G♯7
4fr
C♯
4fr
3rd time
so
so
so
long
long
long
to find out,
to find out,
to find out,
and I found
and I found
and I found
B
Last time to Coda
N.C.
out.
out.
out.
(repeat)
(continue)
(to Coda)
f
Ah
cresc.


D. S. al Coda
Coda
N. C.
E7
5fr
Play 3 times
Day Trip - per,
Repeat and fade
Day Trip - per, yeah!

I've Just Seen A Face

By JOHN LENNON and PAUL McCARTNEY



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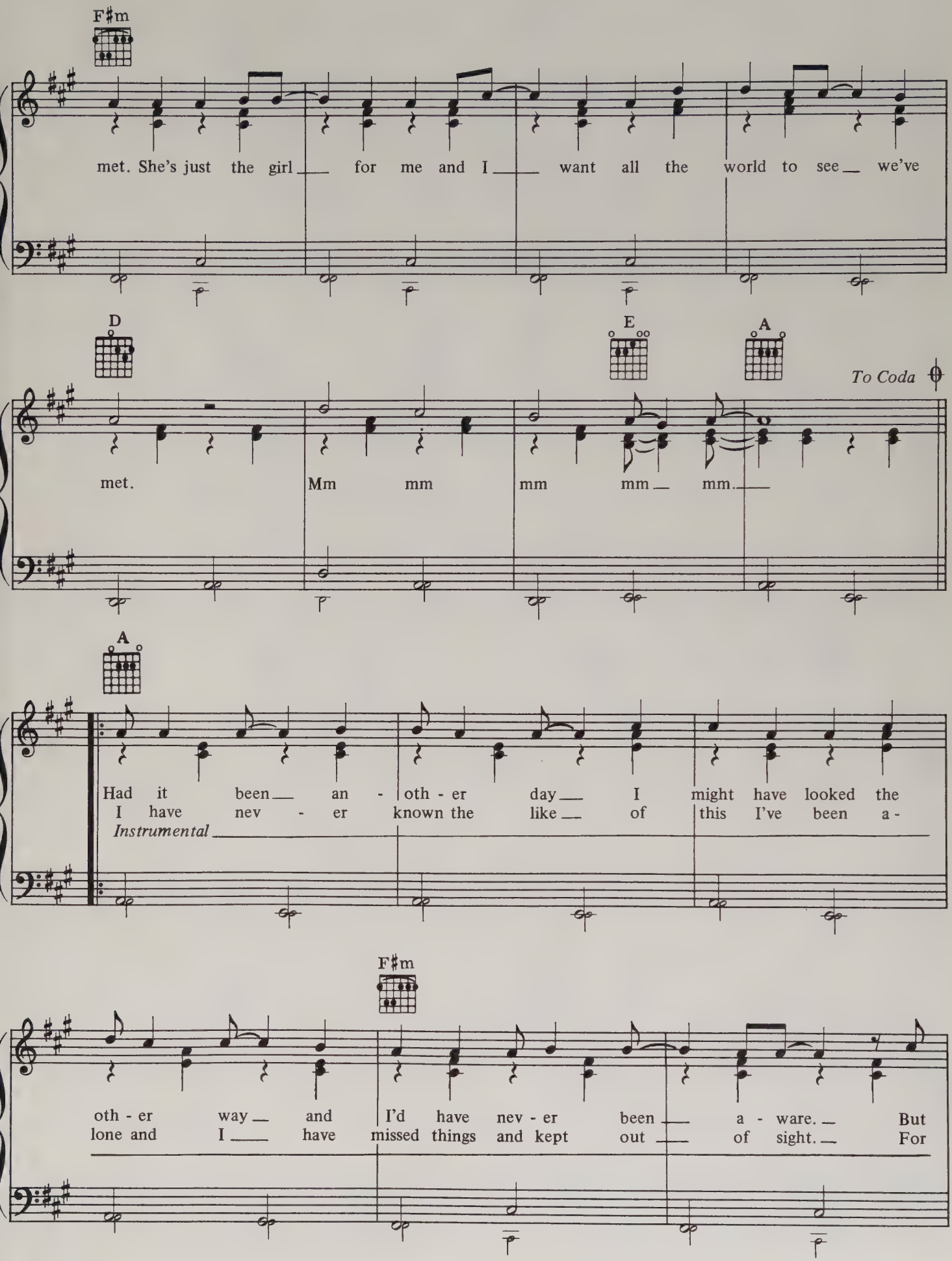
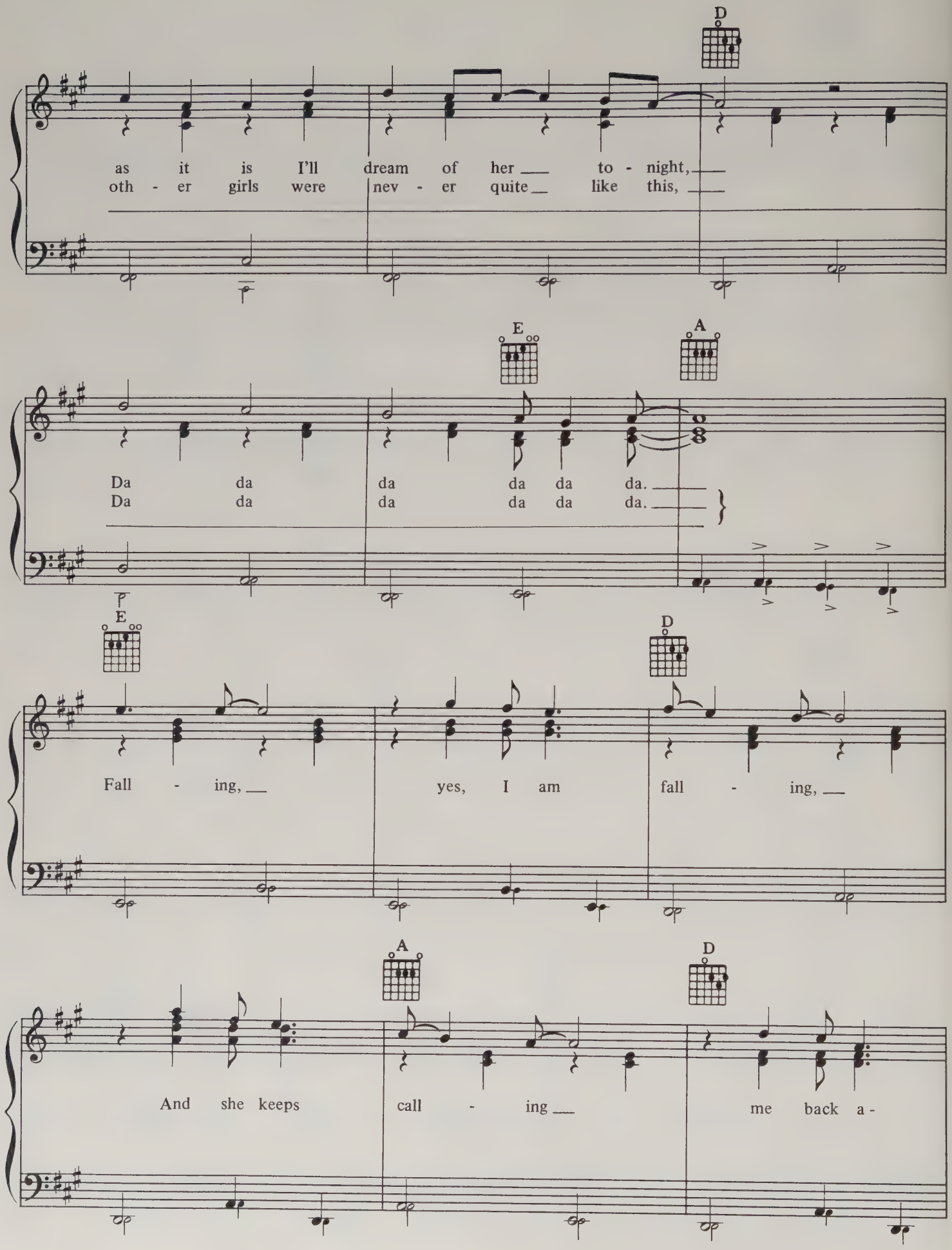
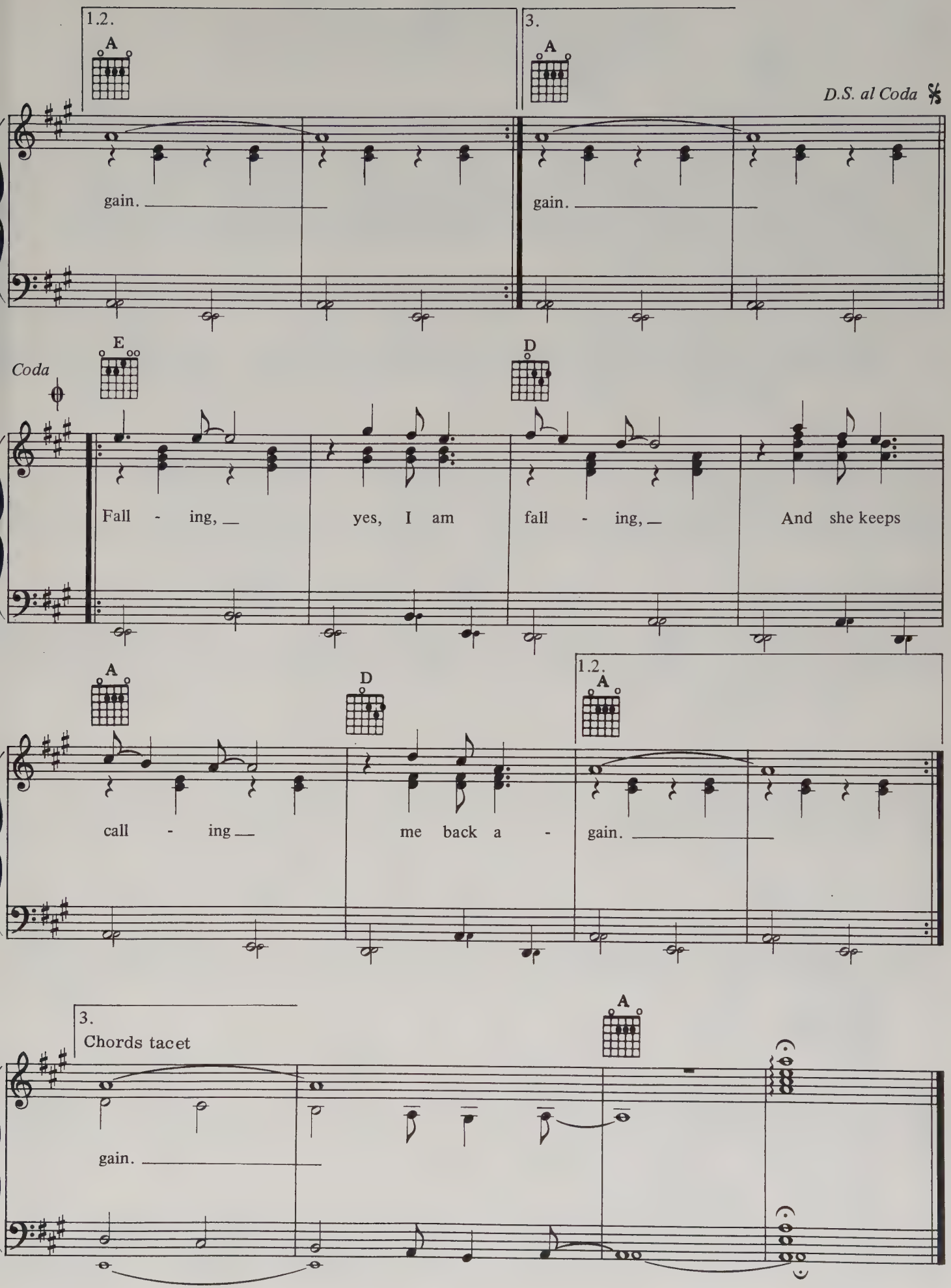
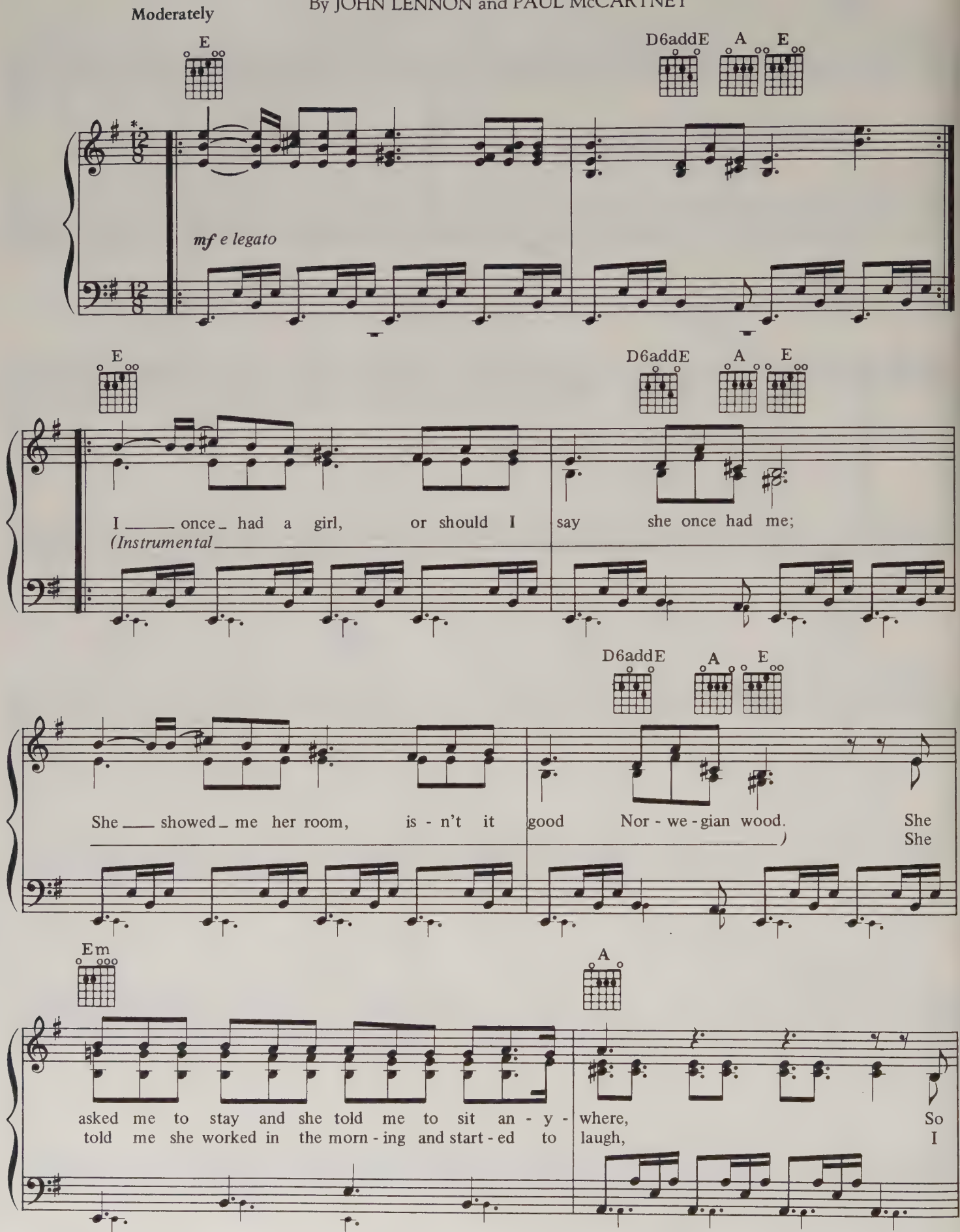

F♯m
met. She's just the girl for me and I want all the world to see we've
D
E
A
To Coda
met. Mm mm mm mm mm.
A
Had it been an - oth - er day I might have looked the
I have nev - er known the like of this I've been a -
Instrumental
F♯m
oth - er way and I'd have nev - er been a - ware. But
lone and I have missed things and kept out of sight. For

D
as it is I'll dream of her to - night,
oth - er girls were nev - er quite like this,
E
A
Da da da da da da.
Da da da da da da.
E
D
Fall - ing, yes, I am fall - ing,
A
D
And she keeps call - ing me back a -


1.2.
A
3.
A
D.S. al Coda
gain.
gain.
Coda
E
D
Fall - ing,
yes, I am
fall - ing,
And she keeps
A
D
1.2.
A
call - ing
me back a -
gain.
3.
Chords tacet
A
gain.

Norwegian Wood
(This Bird Has Flown)

By JOHN LENNON and PAUL McCARTNEY


Moderately
E
D6addE
A
E
mf e legato
I ___ once _ had a girl, or should I say she once had me;
(Instrumental
She ___ showed _ me her room, is - n't it good Nor - we - gian wood. She She
Em
A
asked me to stay and she told me to sit an - y - where, So
told me she worked in the morn - ing and start - ed to laugh, I

*Transposed Mixolydian mode on E.

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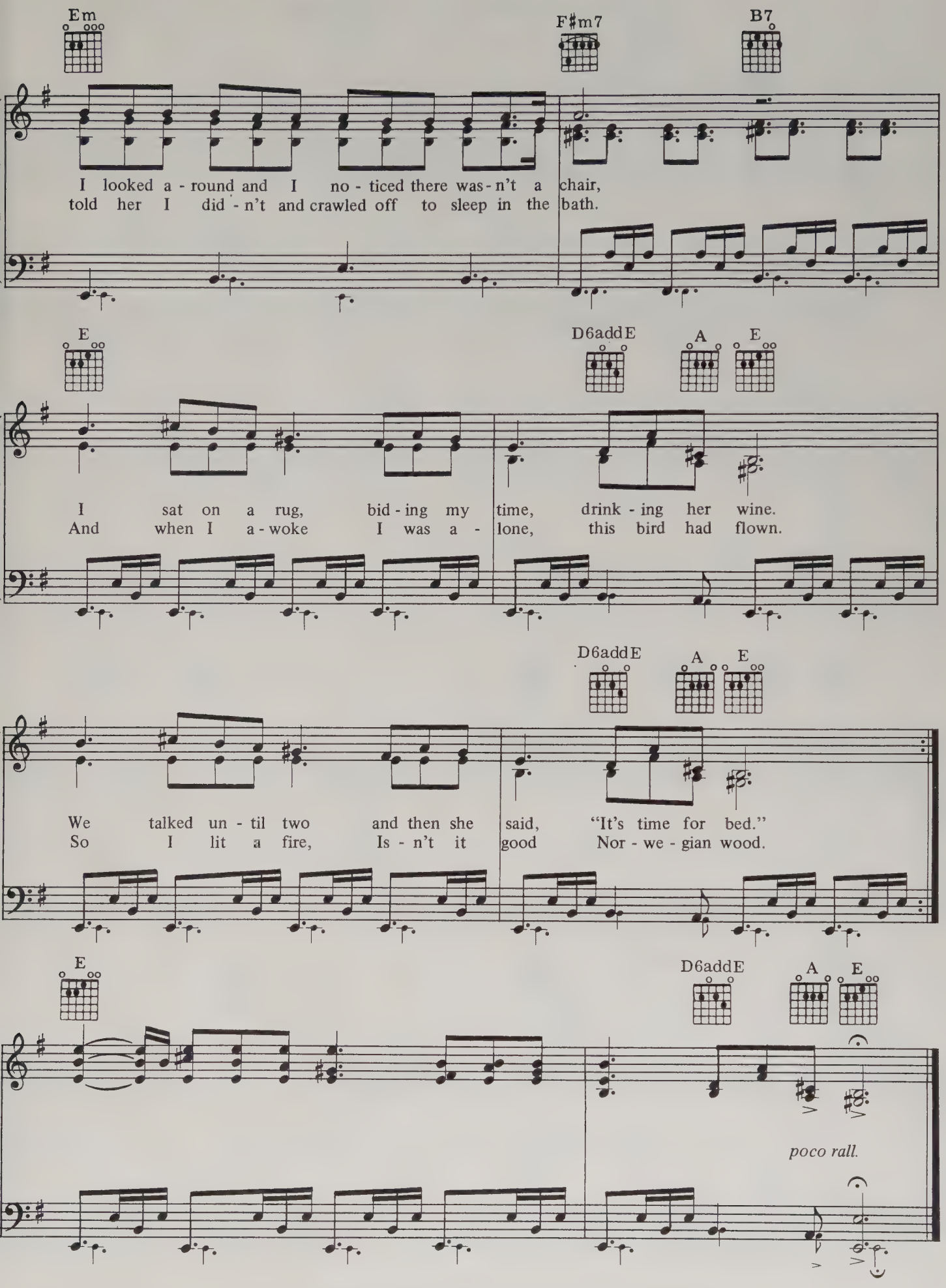
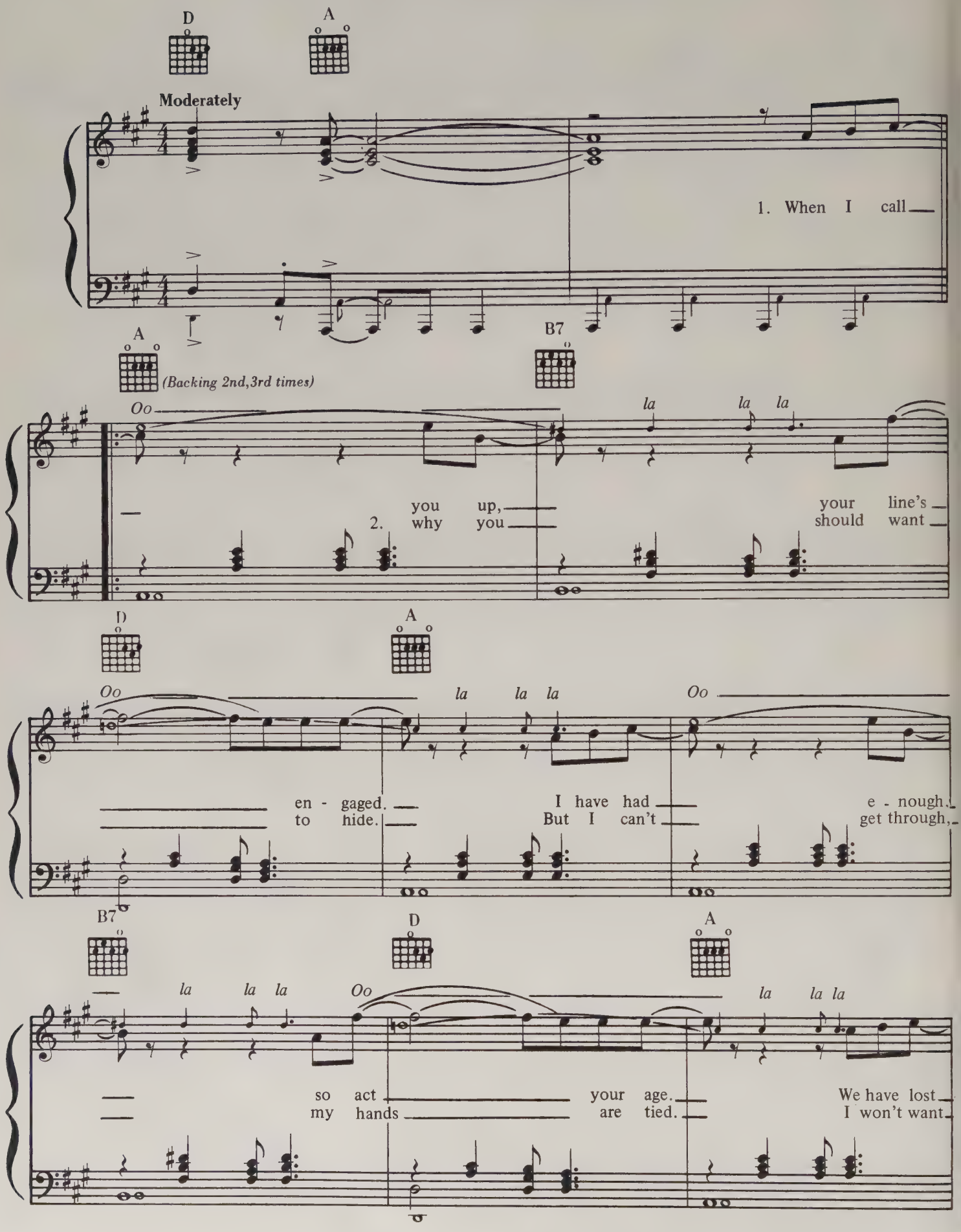

Em
F♯m7
B7
I looked a - round and I no - ticed there was - n't a chair,
told her I did - n't and crawled off to sleep in the bath.
E
D6addE
A
E
I sat on a rug, bid - ing my time, drink - ing her wine.
And when I a - woke I was a - lone, this bird had flown.
D6addE
A
E
We talked un - til two and then she said, "It's time for bed."
So I lit a fire, Is - n't it good Nor - we - gian wood.
E
D6addE
A
E
poco rall.

You Won't See Me

By JOHN LENNON and PAUL McCARTNEY



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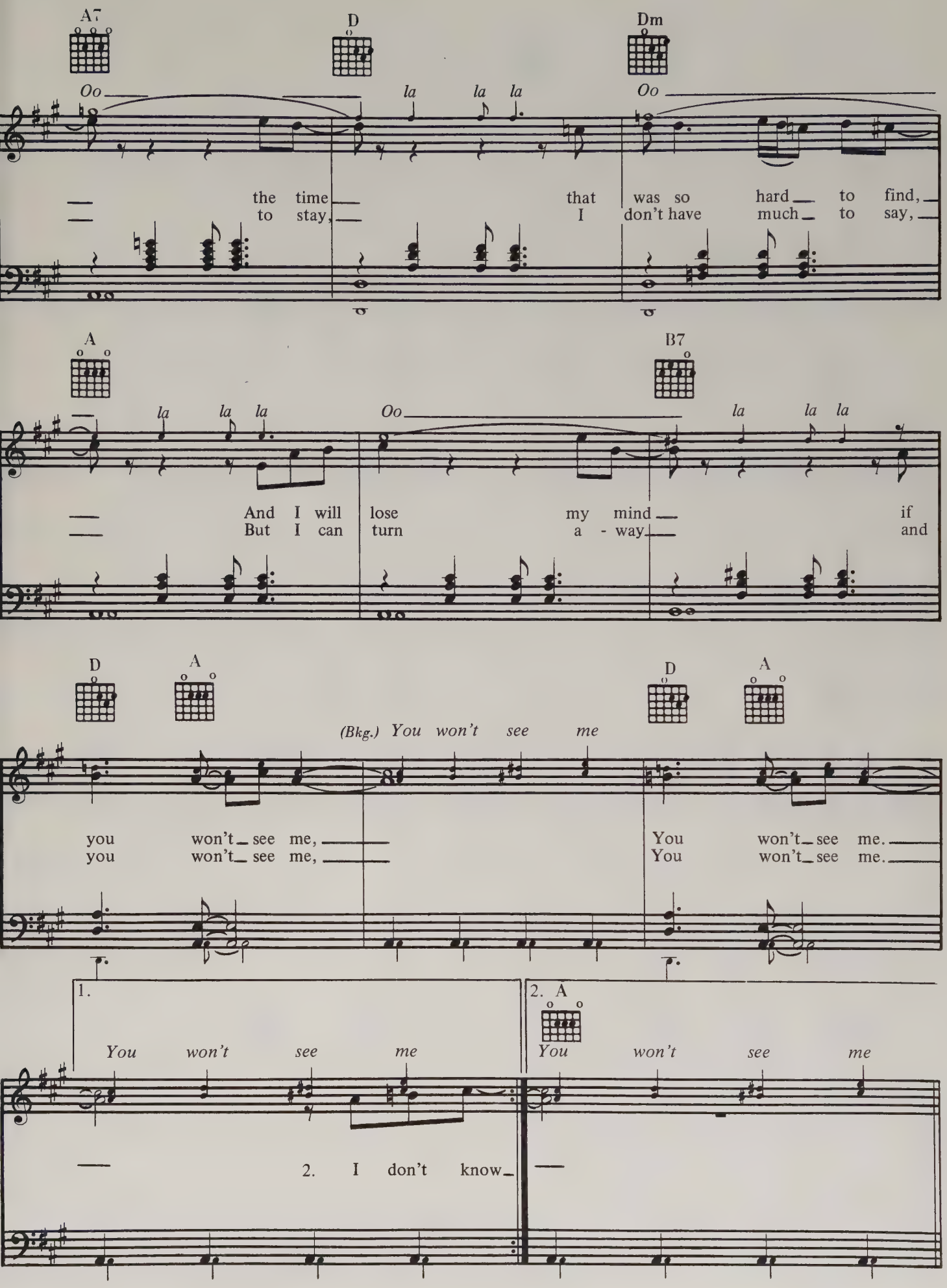
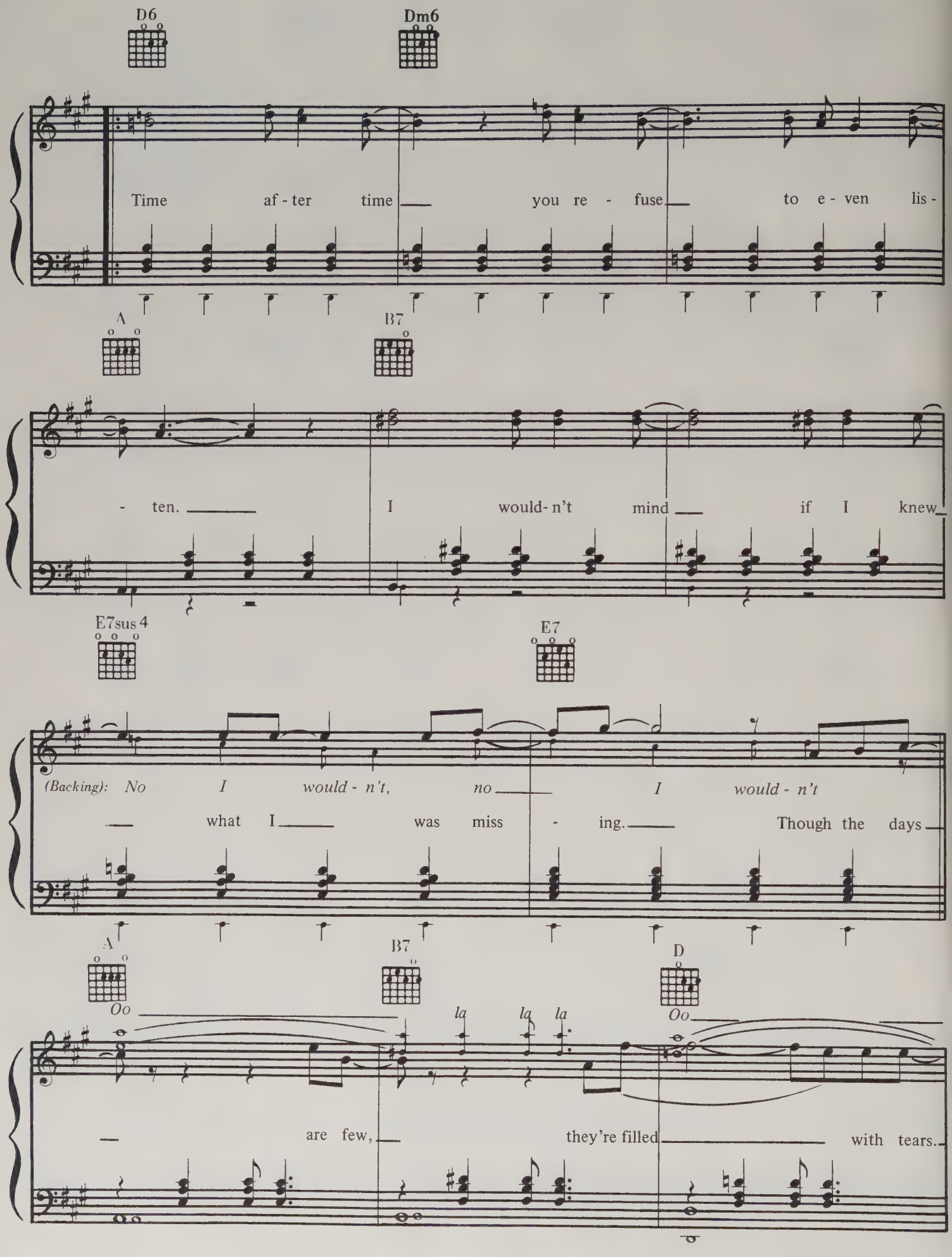
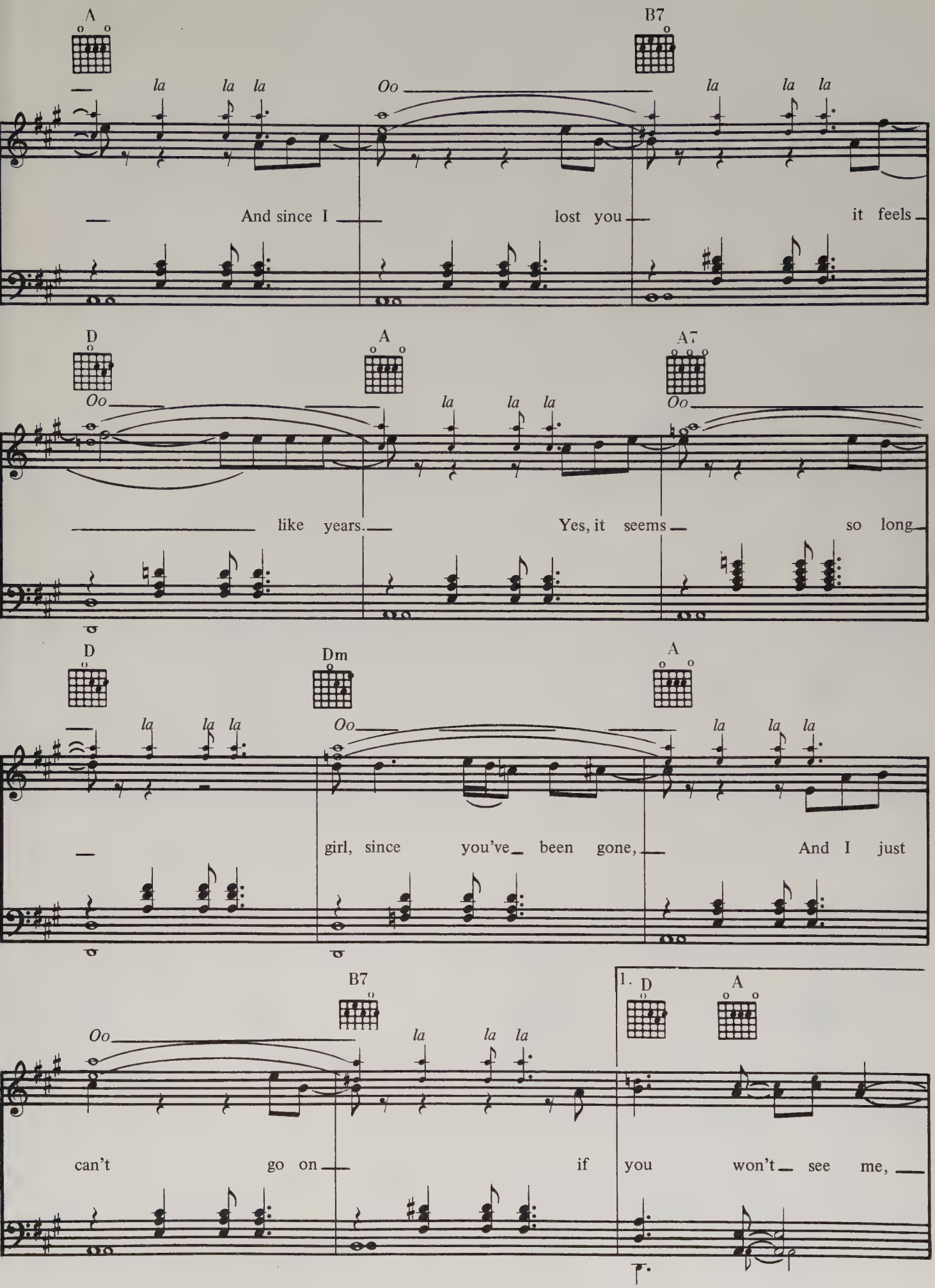
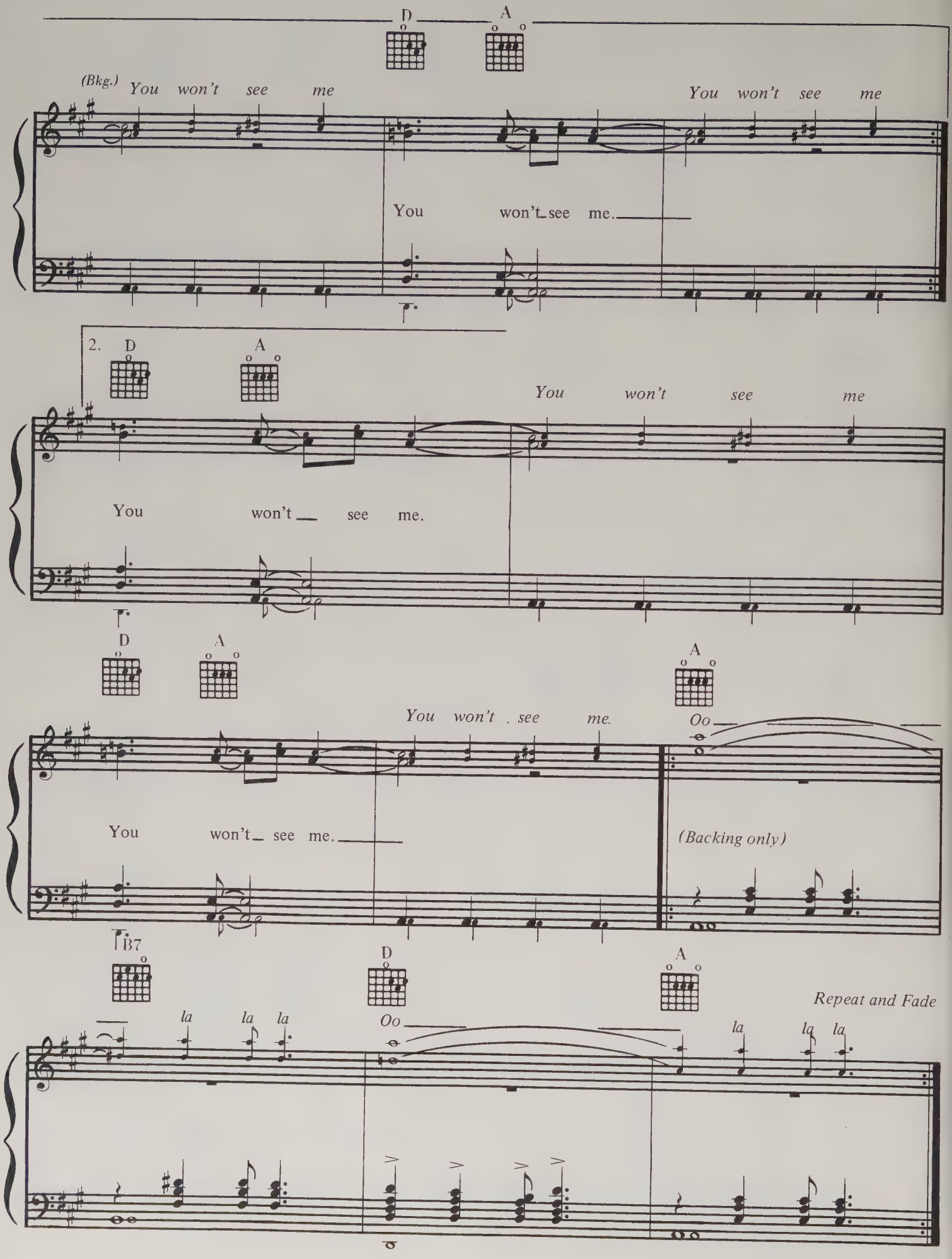

A7
D
Dm
Oo
la la la
Oo
the time
to stay,
that
I
was so hard to find,
don't have much to say,
A
B7
la la la
Oo
la la la
And I will lose my mind if
But I can turn a - way and
D
A
D
A
(Bkg.) You won't see me
you won't see me,
you won't see me,
You won't see me.
You won't see me.
1.
You won't see me
2. I don't know
2. A
You won't see me

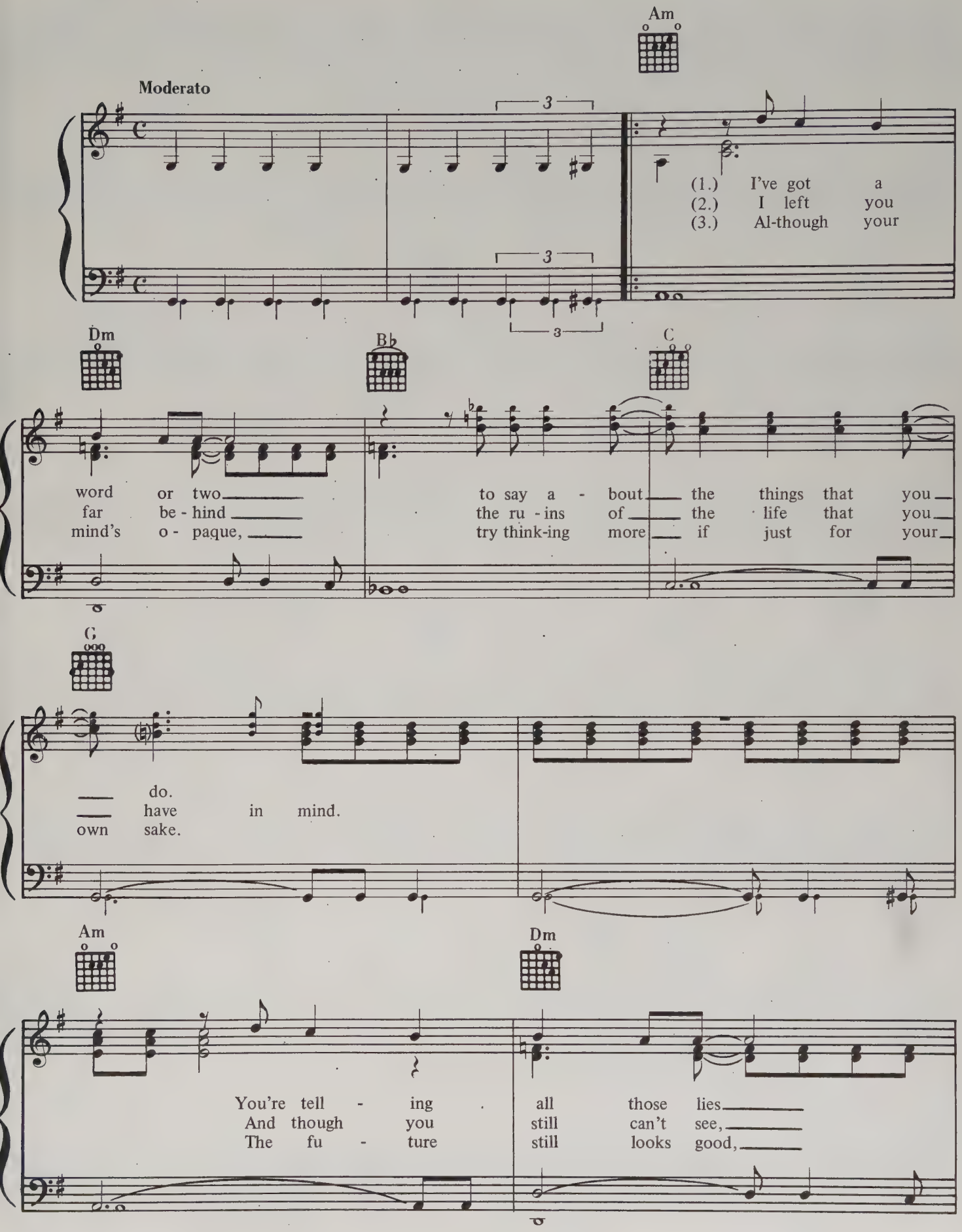

D6
Dm6
Time af - ter time you re - fuse to e - ven lis -
A
B7
- ten. I would- n't mind if I knew
E7sus 4
E7
(Backing): No I would - n't, no I would - n't
what I was miss - ing. Though the days
A
B7
D
Oo
la la la
Oo
are few, they're filled with tears.


A
B7
la la la
Oo
la la la
And since I
lost you
it feels
D
A
A7
Oo
la la la
Oo
like years.
Yes, it seems
so long
D
Dm
A
la la la
Oo
la la la
girl, since you've been gone,
And I just
B7
1. D
A
Oo
la la la
can't go on
if you won't see me,


D
A
(Bkg.) You won't see me
You won't see me
You won't see me.
2.
D
A
You won't see me
You won't see me.
D
A
A
You won't see me.
Oo
You won't see me.
(Backing only)
B7
D
A
Repeat and Fade
la la la
Oo
la la la

Think For Yourself

By GEORGE HARRISON



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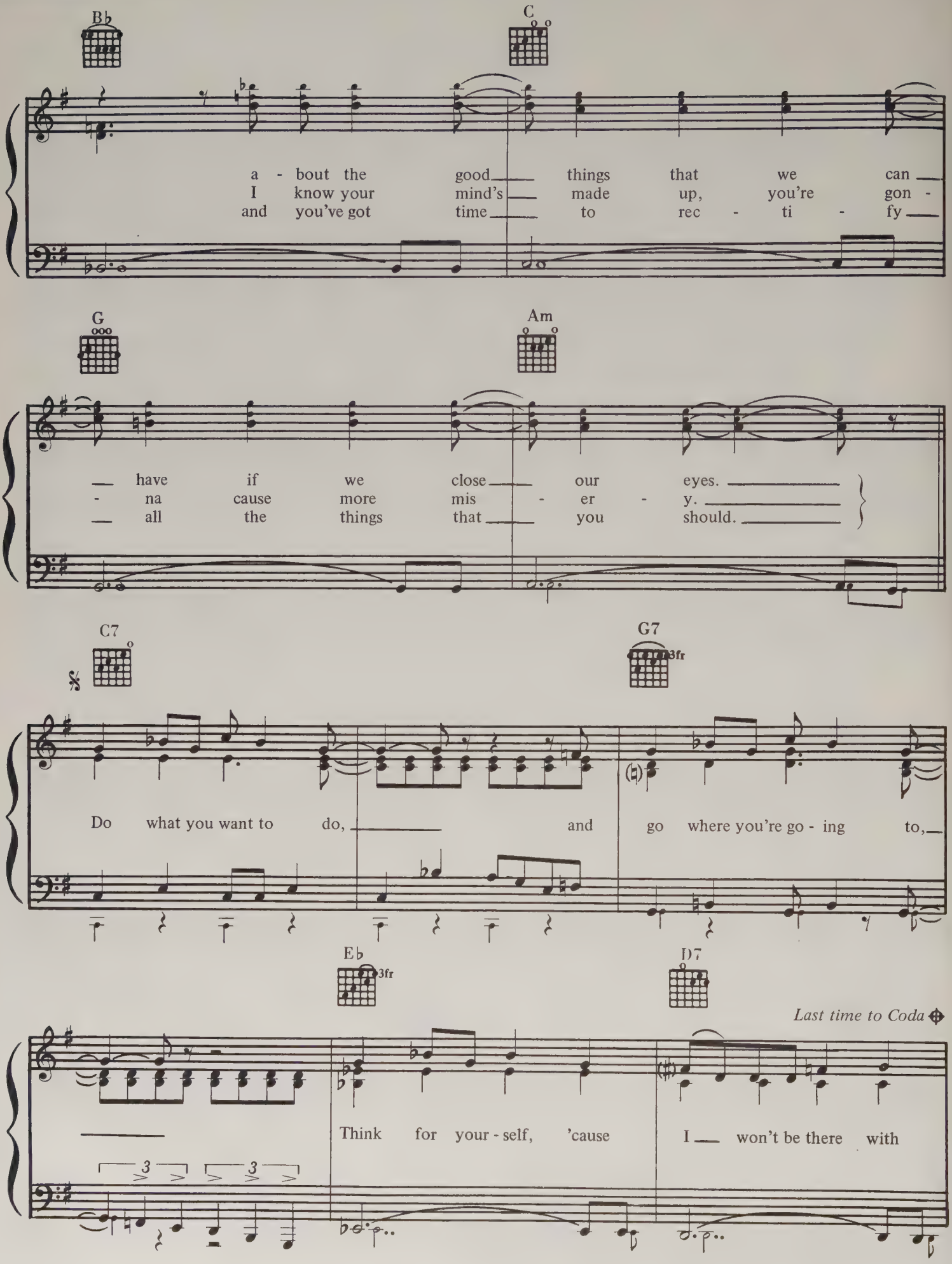
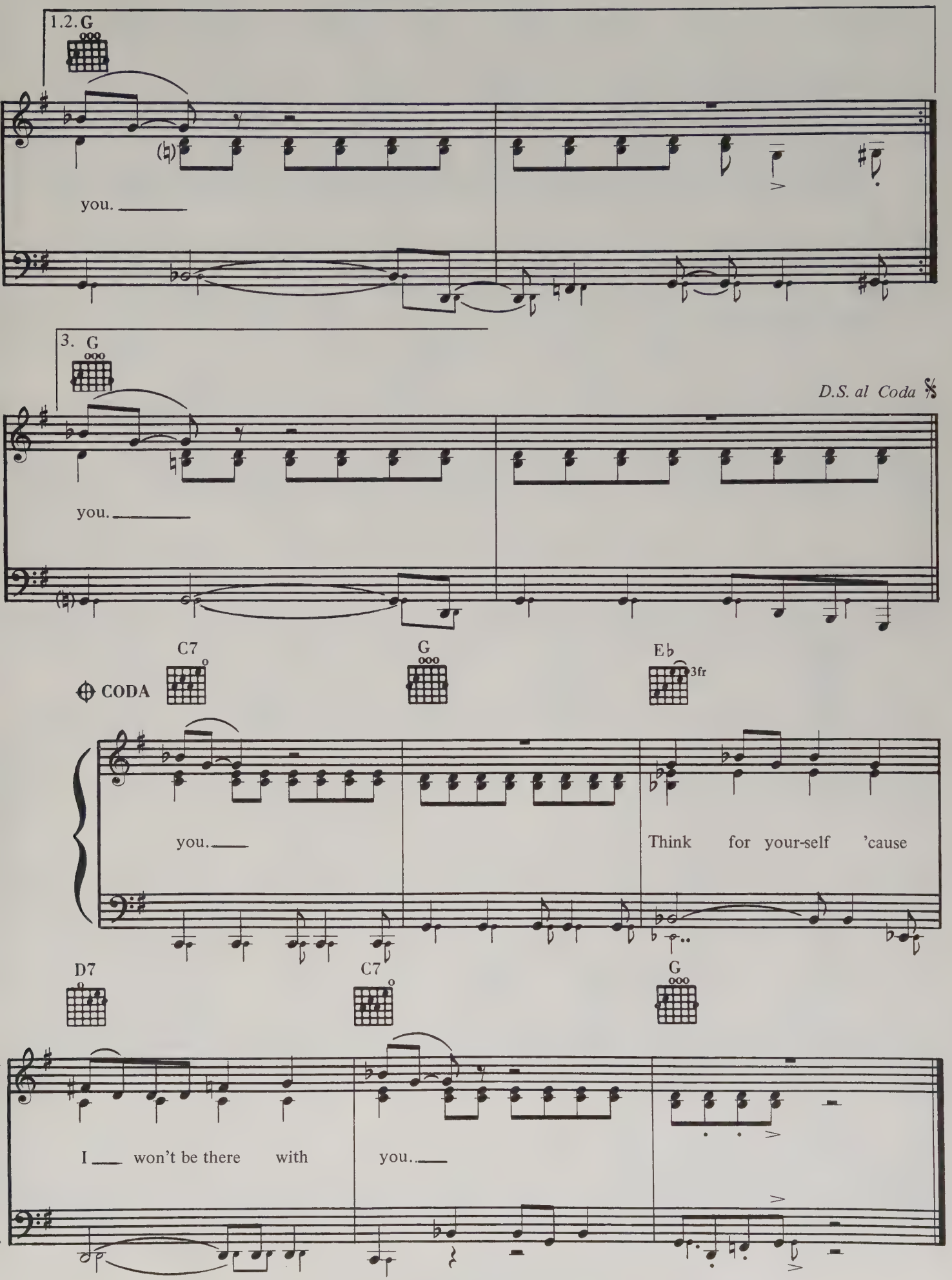
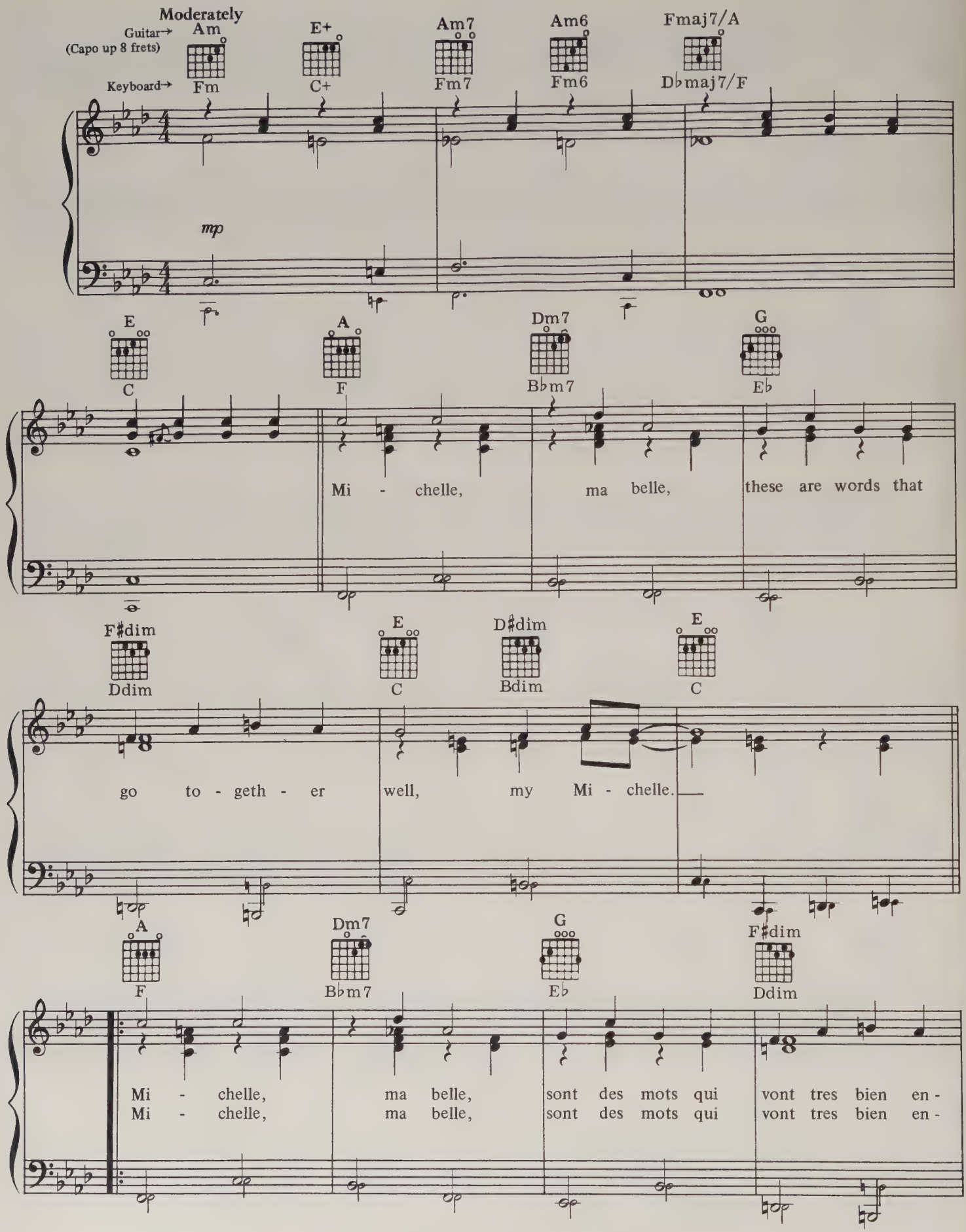

B♭
C
a - bout the good things that we can
I know your mind's made up, you're gon -
and you've got time to rec - ti - fy
G
Am
have if we close our eyes.
- na cause more mis - er - y.
all the things that you should.
C7
G7
3fr
Do what you want to do, and go where you're go - ing to,
E♭
3fr
D7
Last time to Coda
Think for your - self, 'cause I won't be there with
3
3


1.2. G
you.
3. G
you.
D.S. al Coda
C7
G
E♭
3fr
CODA
you.
Think for your-self 'cause
D7
C7
G
I won't be there with you.

Michelle

By JOHN LENNON and PAUL McCARTNEY



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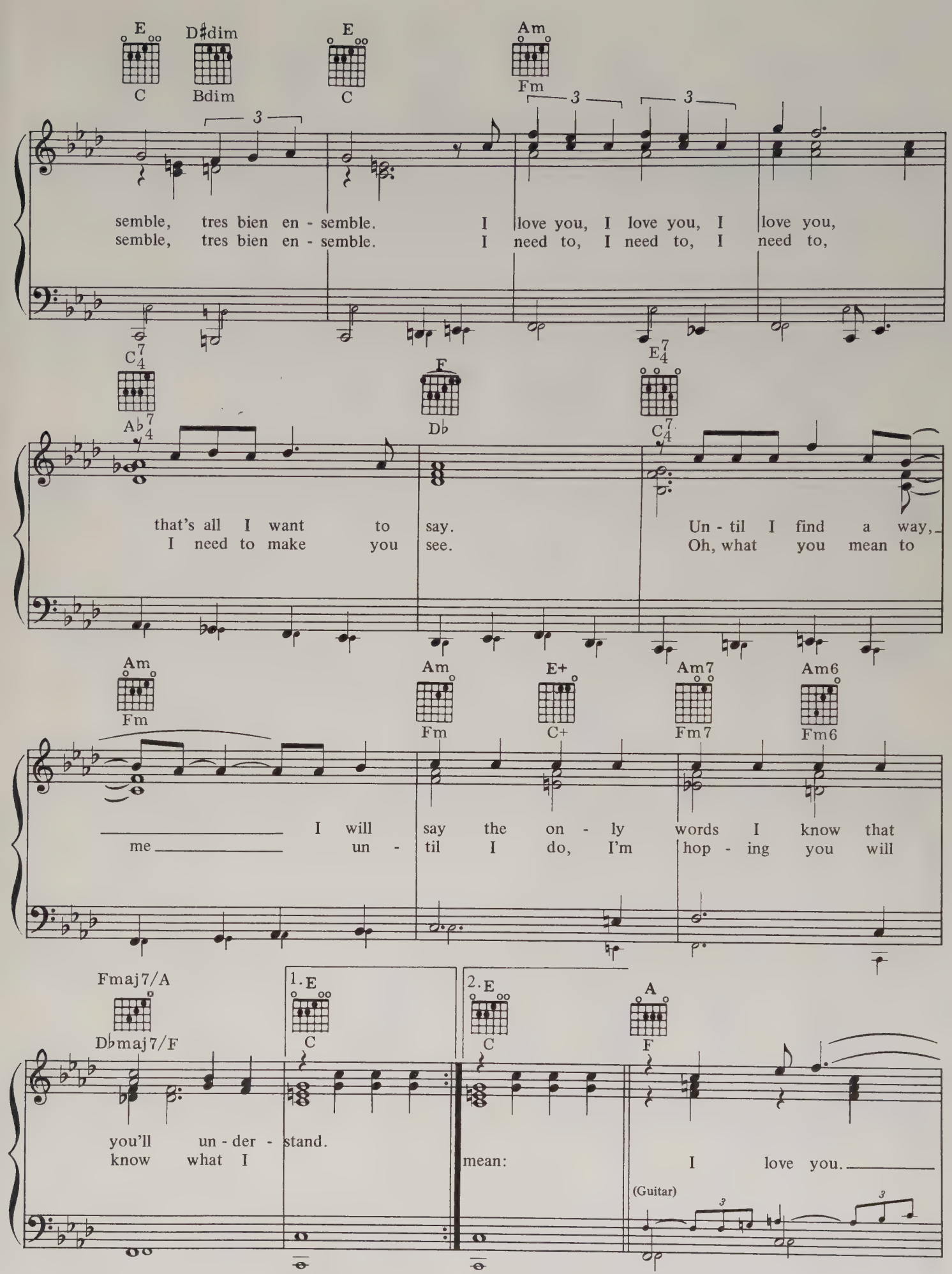
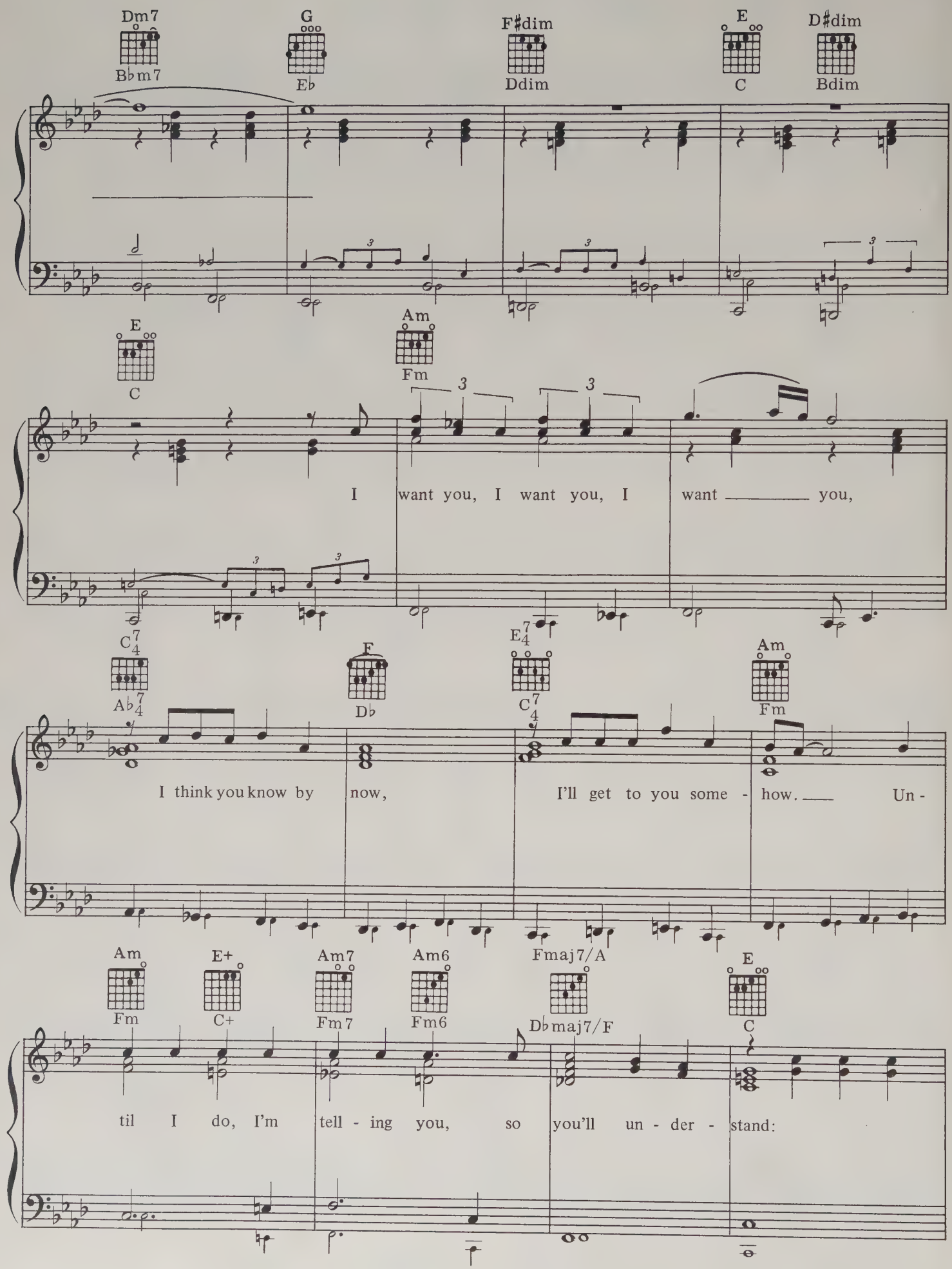
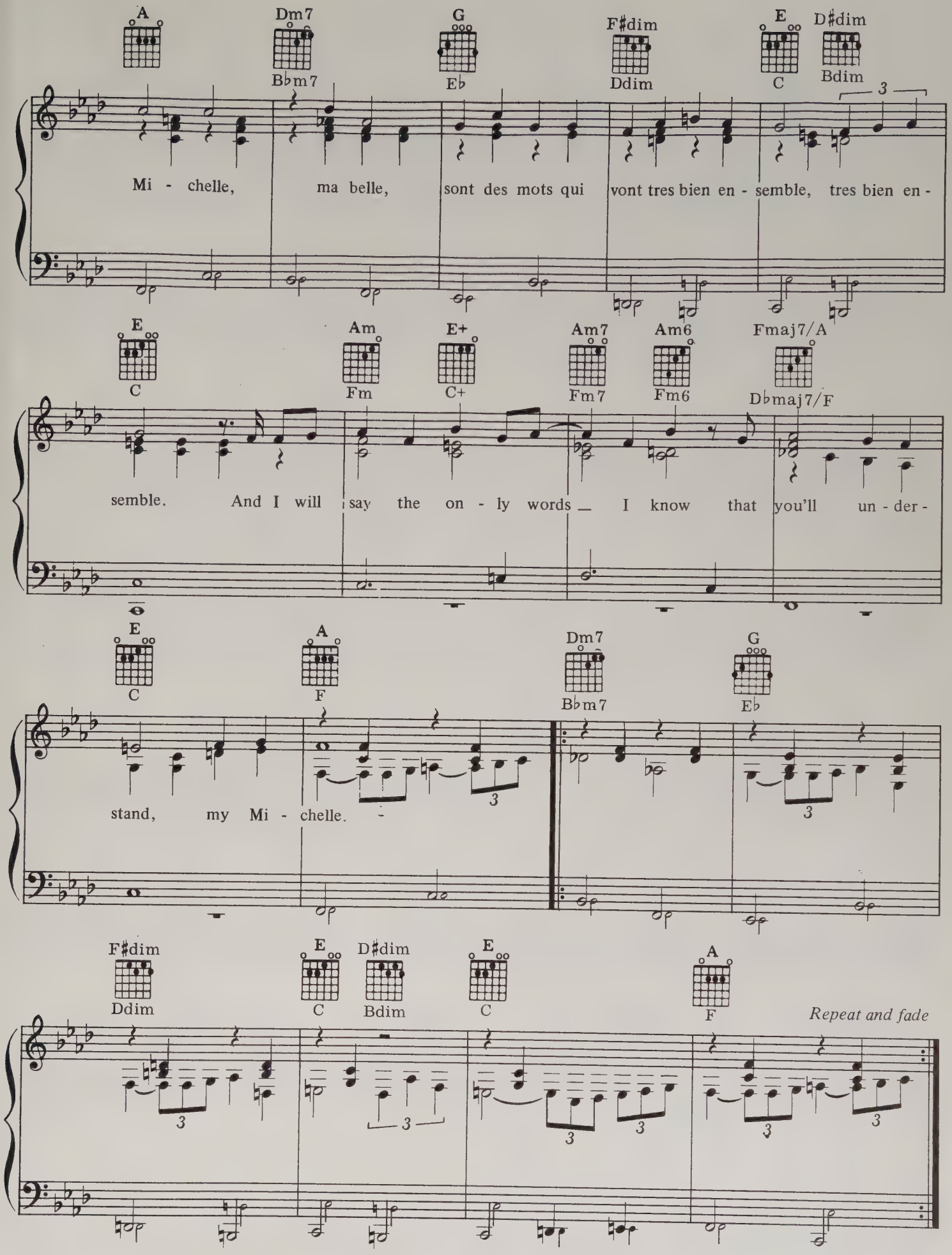
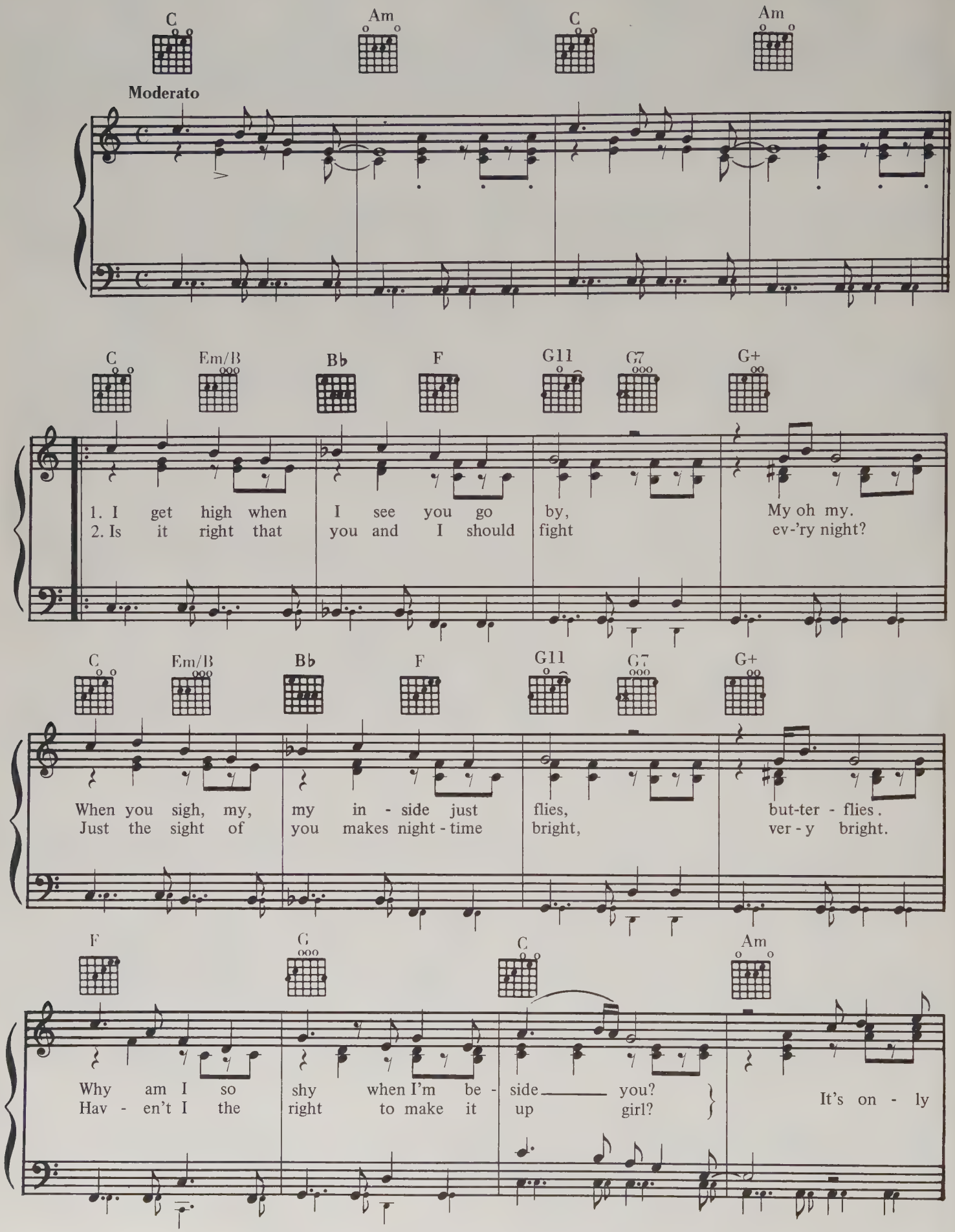

E C
D♯dim Bdim
E C
Am Fm
3 3 3
semble, tres bien en - semble. I love you, I love you, I love you,
semble, tres bien en - semble. I need to, I need to, I need to,
C7 4 A♭7 4
F D♭
E7 4 C7 4
that's all I want to say. Un - til I find a way,
I need to make you see. Oh, what you mean to
Am Fm
Am Fm
E+ C+
Am7 Fm7
Am6 Fm6
I will say the on - ly words I know that
me un - til I do, I'm hop - ing you will
Fmaj7/A D♭maj7/F
1. E C
2. E C
A F
you'll un - der - stand.
know what I mean: I love you.
(Guitar)
3 3


Dm7
B♭m7
G
E♭
F♯dim
Ddim
E
C
D♯dim
Bdim
E
C
Am
Fm
I want you, I want you, I want ____ you,
C7 4
A♭7 4
F
D♭
E7 4
C7 4
Am
Fm
I think you know by now, I'll get to you some - how. ____ Un -
Am
Fm
E+
C+
Am7
Fm7
Am6
Fm6
Fmaj7/A
D♭maj7/F
E
C
til I do, I'm tell - ing you, so you'll un - der - stand:


A
Dm7
Bbm7
G
Eb
F♯dim
Ddim
E
C
D♯dim
Bdim
3
Mi - chelle, ma belle, sont des mots qui vont tres bien en - semble, tres bien en -
E
C
Am
Fm
E+
C+
Am7
Fm7
Am6
Fm6
Fmaj7/A
Dbmaj7/F
semble. And I will say the on - ly words _ I know that you'll un - der -
E
C
A
F
Dm7
Bbm7
G
Eb
stand, my Mi - chelle.
3
F♯dim
Ddim
E
C
D♯dim
Bdim
E
C
A
F
Repeat and fade

It's Only Love

By JOHN LENNON and PAUL McCARTNEY



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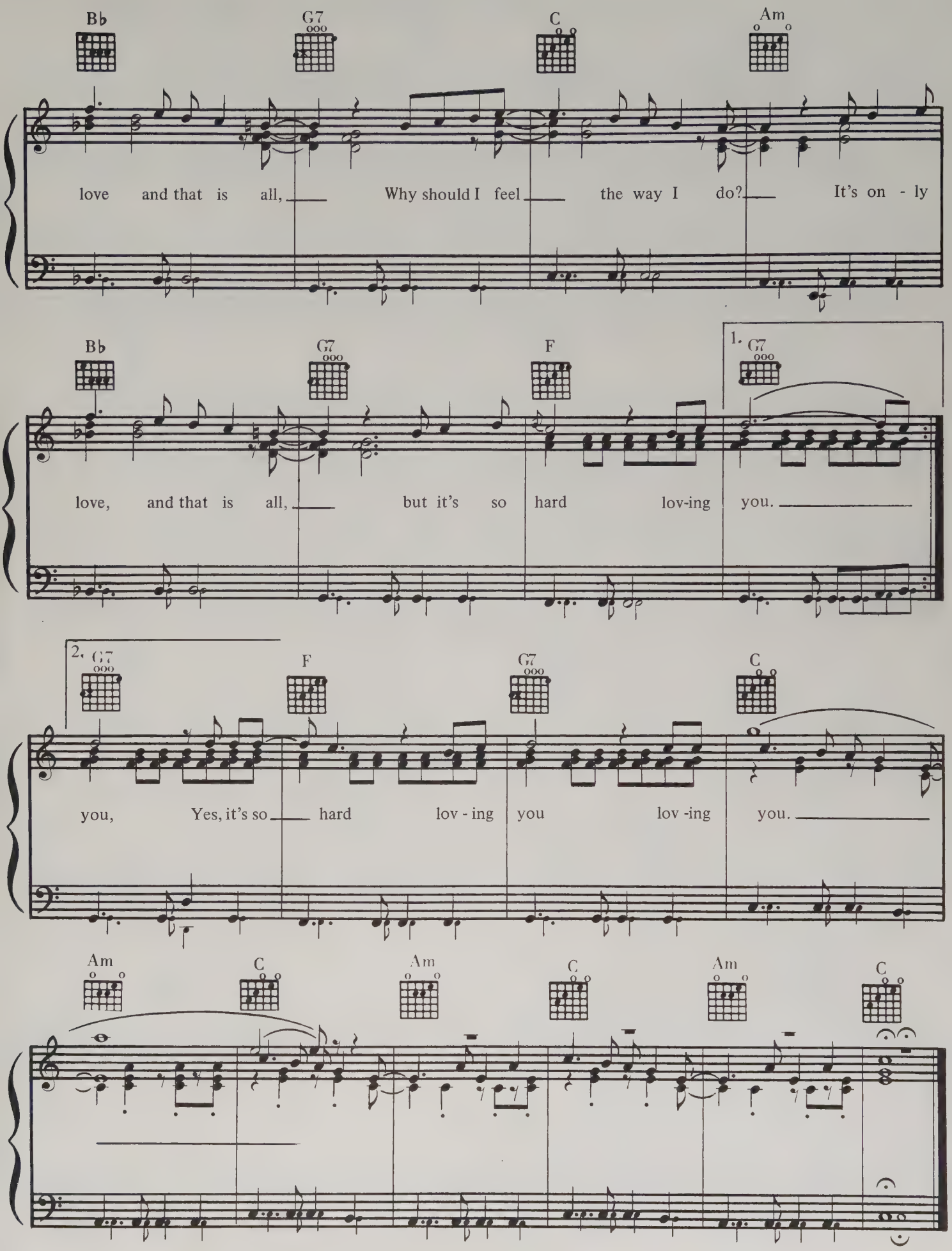
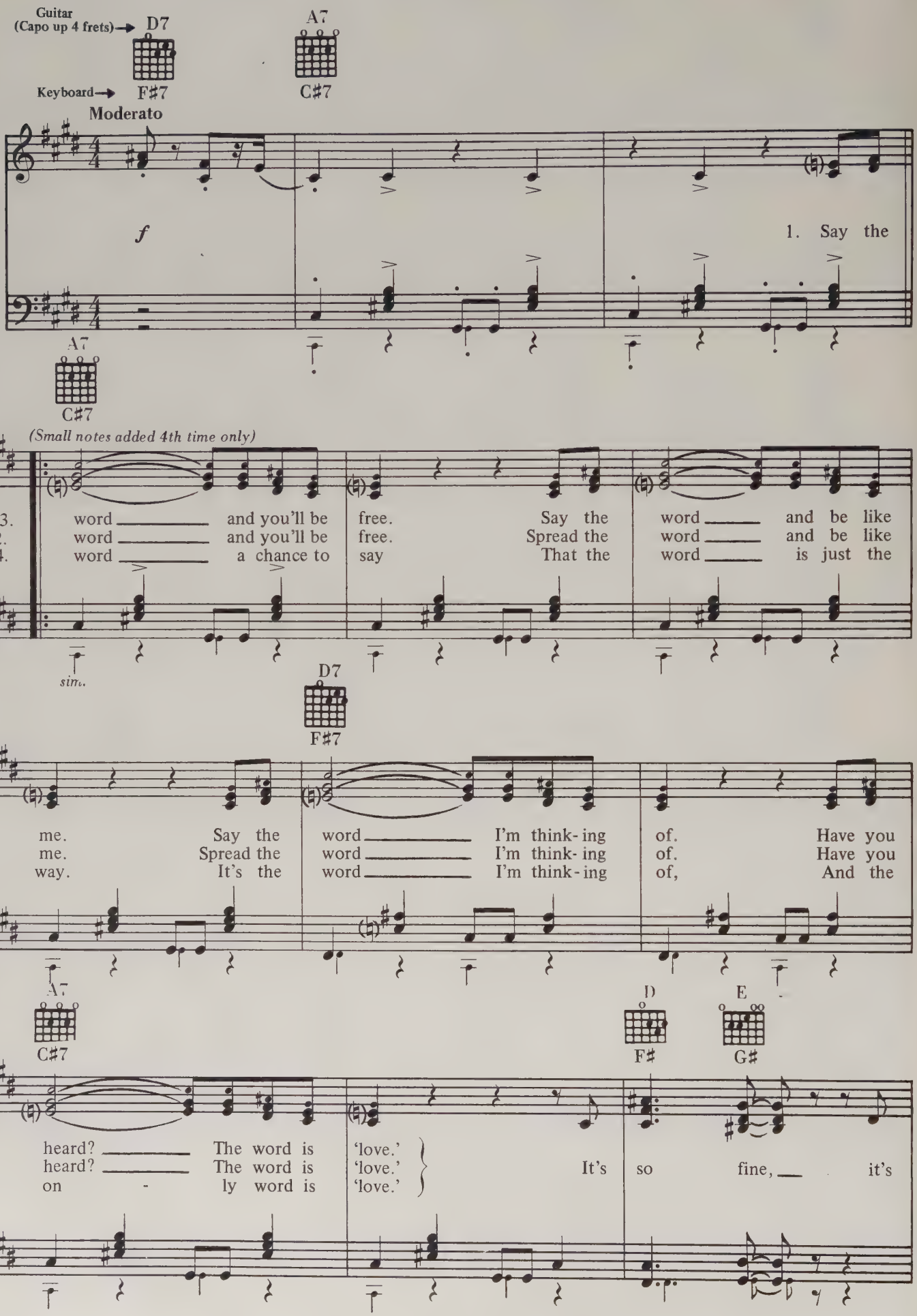

Bb
G7
C
Am
love and that is all, Why should I feel the way I do? It's on - ly
Bb
G7
F
1. G7
love, and that is all, but it's so hard lov-ing you.
2. G7
F
G7
C
you, Yes, it's so hard lov - ing you lov -ing you.
Am
C
Am
C
Am
C

The Word

By JOHN LENNON and PAUL McCARTNEY



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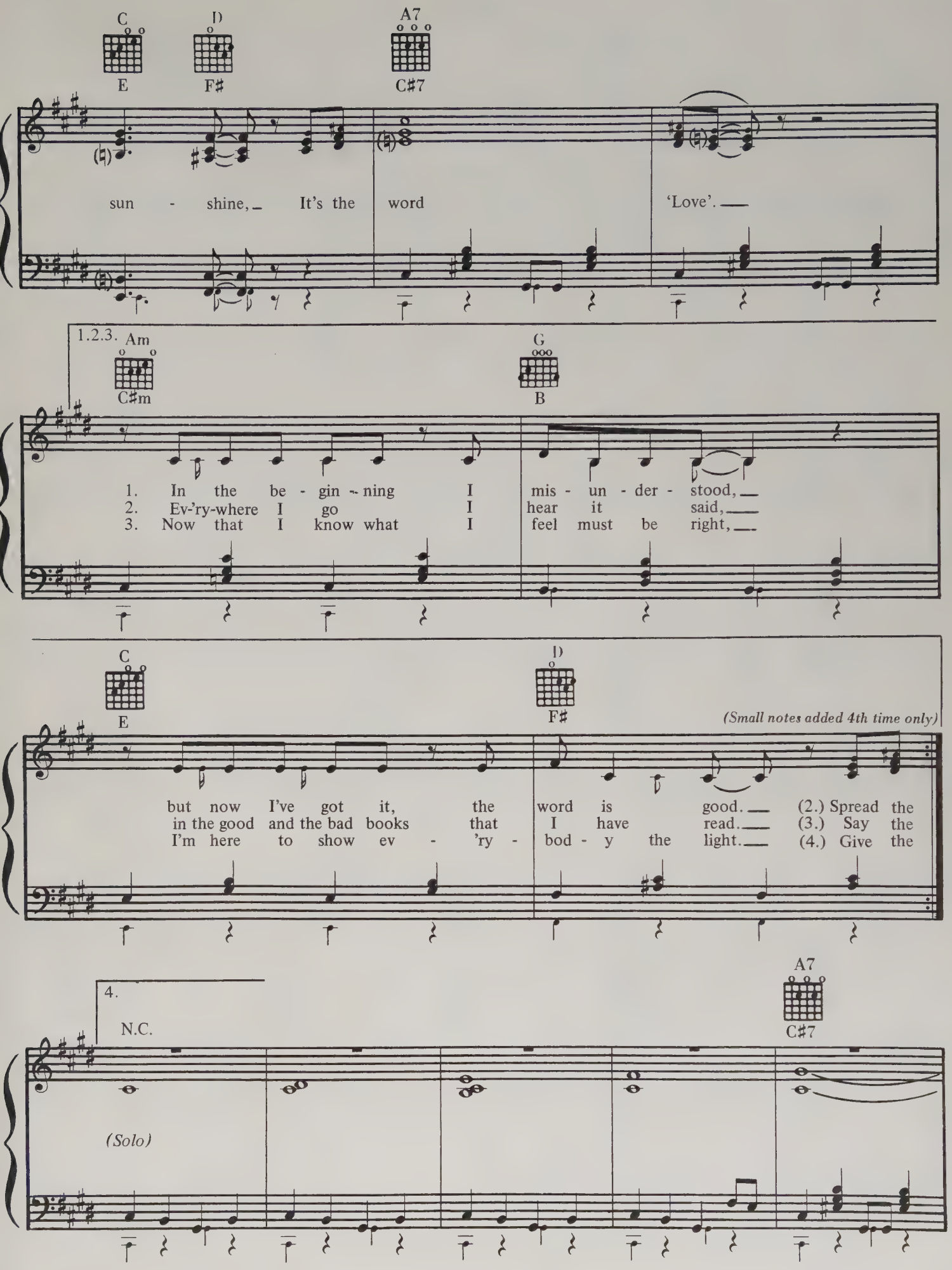
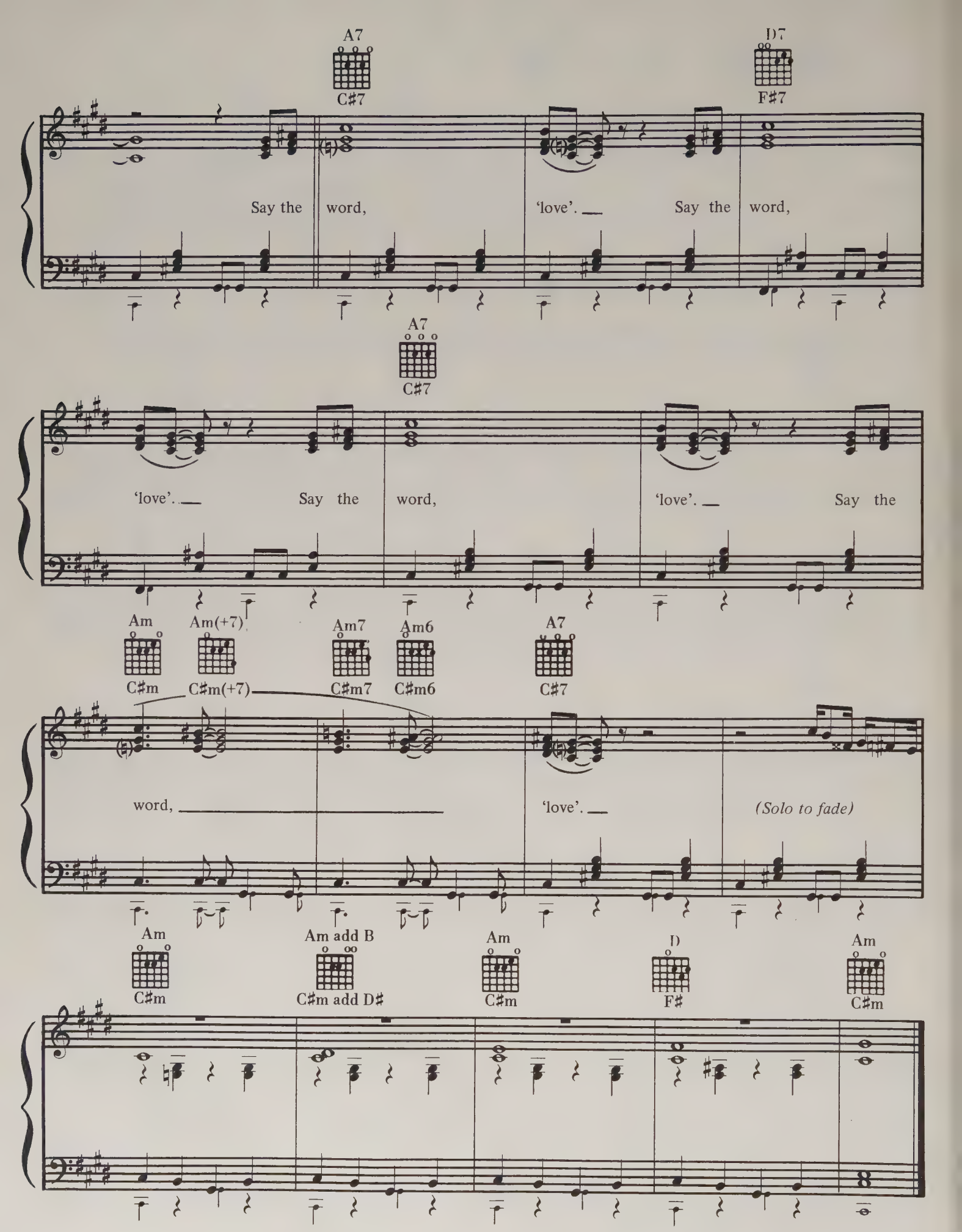
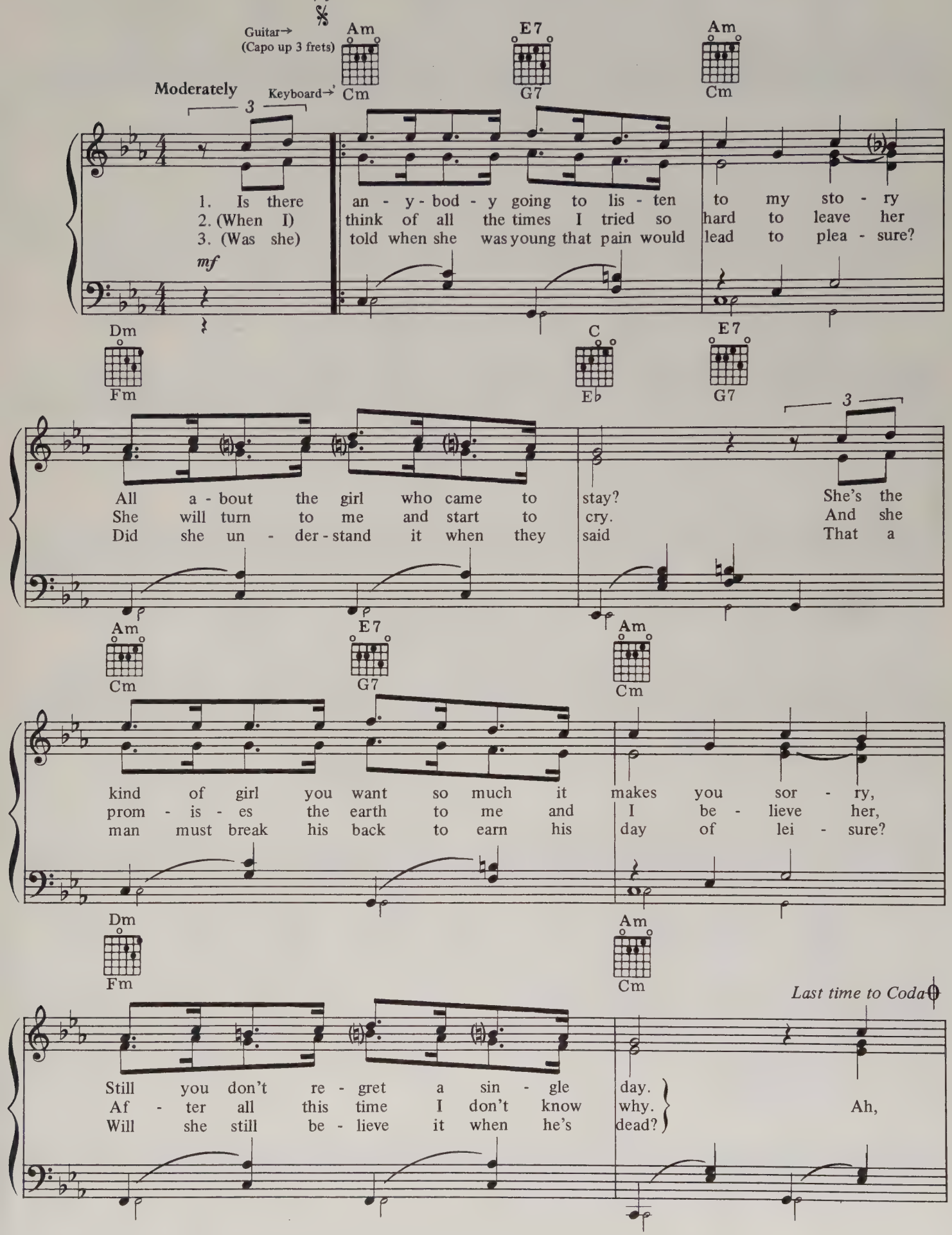

C
E
D
F#
A7
C#7
sun - shine, It's the word 'Love'.
1.2.3. Am
C#m
G
B
1. In the be - gin - ning I mis - un - der - stood,
2. Ev-'ry-where I go I hear it said,
3. Now that I know what I feel must be right,
C
E
D
F#
(Small notes added 4th time only)
but now I've got it, the word is good. (2.) Spread the
in the good and the bad books that I have read. (3.) Say the
I'm here to show ev - 'ry - bod - y the light. (4.) Give the
4.
N.C.
A7
C#7
(Solo)


A7
C♯7
D7
F♯7
Say the word, 'love'. Say the word,
A7
C♯7
'love'. Say the word, 'love'. Say the
Am
C♯m
Am(+7)
C♯m(+7)
Am7
C♯m7
Am6
C♯m6
A7
C♯7
word, 'love'. (Solo to fade)
Am
C♯m
Am add B
C♯m add D♯
Am
C♯m
D
F♯
Am
C♯m

Girl

By JOHN LENNON and PAUL McCARTNEY


Guitar→
(Capo up 3 frets)
Keyboard→
Moderately
Am
E7
Am
Cm
G7
Cm
3
1. Is there an - y - bod - y going to lis - ten to my sto - ry
2. (When I) think of all the times I tried so hard to leave her
3. (Was she) told when she was young that pain would lead to plea - sure?
mf
Dm
C
E7
Fm
Eb
G7
3
All a - bout the girl who came to stay? She's the
She will turn to me and start to cry. And she
Did she un - der - stand it when they said That a
Am
E7
Am
Cm
G7
Cm
kind of girl you want so much it makes you sor - ry,
prom - is - es the earth to me and I be - lieve her,
man must break his back to earn his day of lei - sure?
Dm
Am
Fm
Cm
Last time to Coda
Still you don't re - gret a sin - gle day.
Af - ter all this time I don't know why.
Will she still be - lieve it when he's dead?
Ah,

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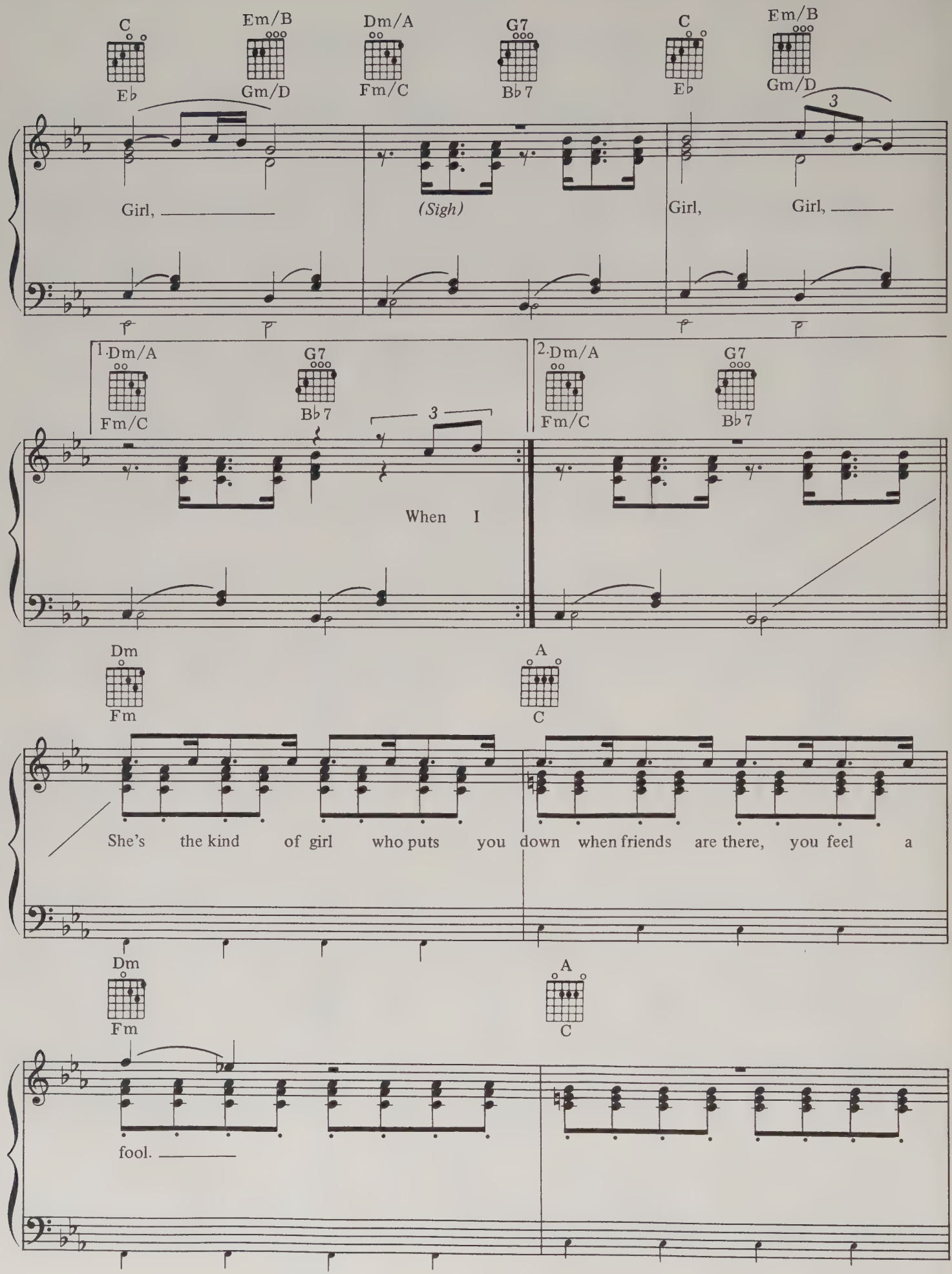
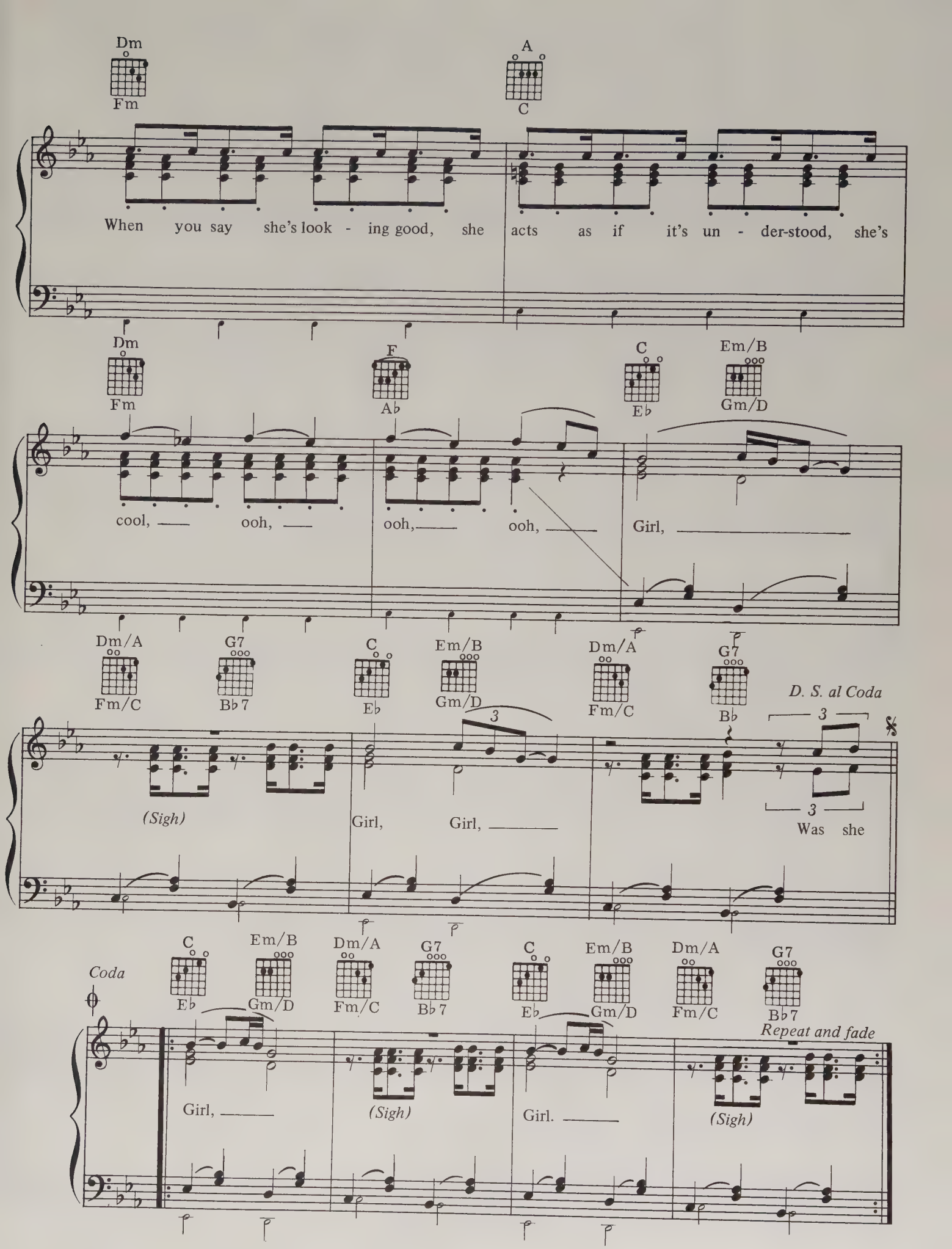
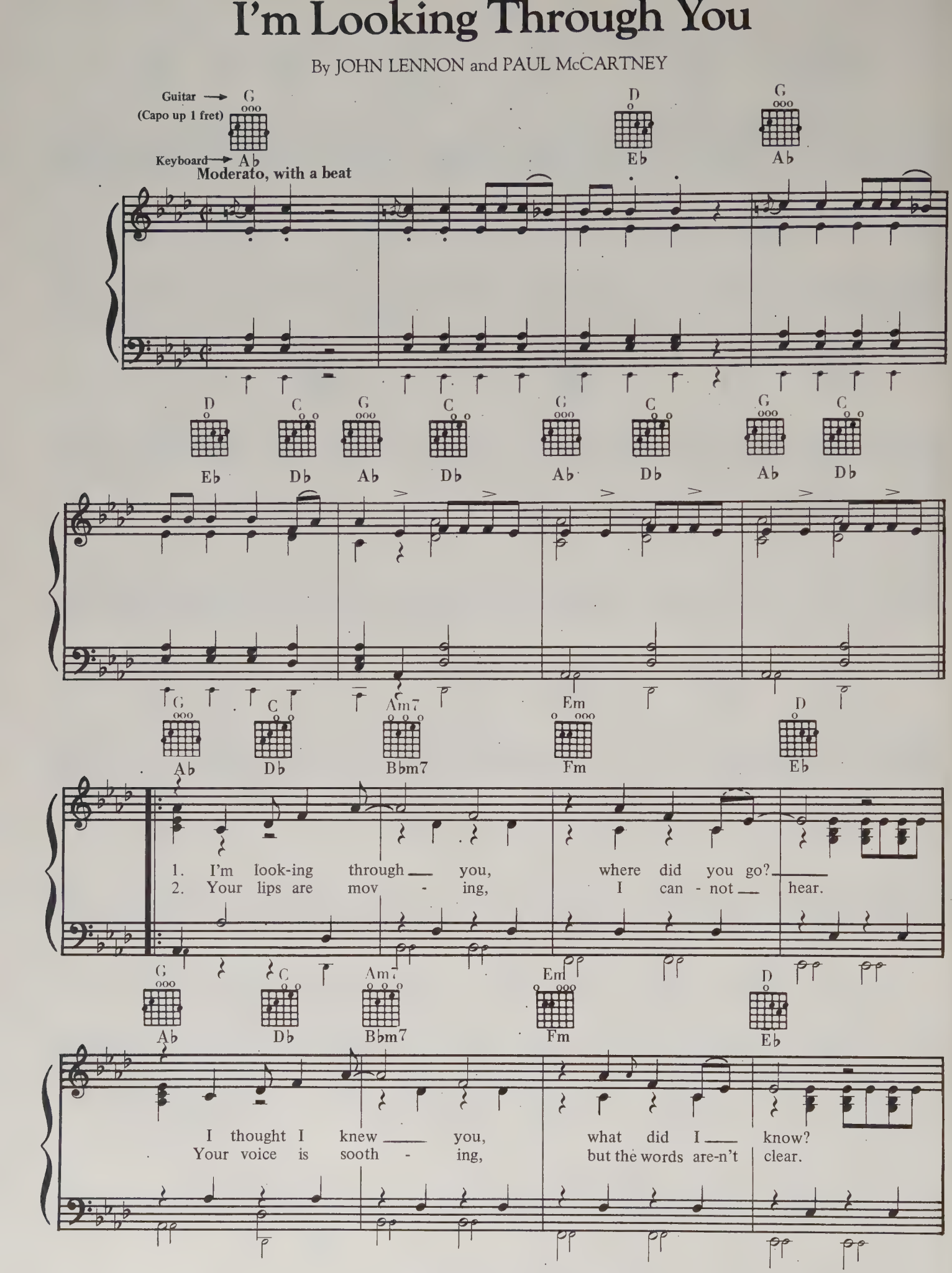

C
Eb
Em/B
Gm/D
Dm/A
Fm/C
G7
Bb7
C
Eb
Em/B
Gm/D
3
Girl,
(Sigh)
Girl,
Girl,
1. Dm/A
Fm/C
G7
Bb7
3
When I
2. Dm/A
Fm/C
G7
Bb7
Dm
Fm
A
C
She's the kind of girl who puts you down when friends are there, you feel a
Dm
Fm
A
C
fool.


Dm
Fm
A
C
When you say she's look - ing good, she acts as if it's un - der-stood, she's
Dm
Fm
F
Ab
C
Eb
Em/B
Gm/D
cool, ooh, ooh, ooh, Girl,
Dm/A
Fm/C
G7
Bb7
C
Eb
Em/B
Gm/D
Dm/A
Fm/C
G7
Bb
D. S. al Coda
3
(Sigh)
Girl, Girl,
Was she
Coda
C
Eb
Em/B
Gm/D
Dm/A
Fm/C
G7
Bb7
C
Eb
Em/B
Gm/D
Dm/A
Fm/C
G7
Bb7
Repeat and fade
Girl,
(Sigh)
Girl.
(Sigh)

I'm Looking Through You

By JOHN LENNON and PAUL McCARTNEY


Guitar → G
(Capo up 1 fret)
Keyboard → Ab
D
Eb
G
Ab
Moderato, with a beat
D C G C G C G C
Eb Db Ab Db Ab Db Ab Db
G C Am7 Em D
Ab Db Bbm7 Fm Eb
1. I'm look-ing through you, where did you go?
2. Your lips are mov - ing, I can - not hear.
G C Am7 Em D
Ab Db Bbm7 Fm Eb
I thought I knew you, what did I know?
Your voice is sooth - ing, but the words are-n't clear.

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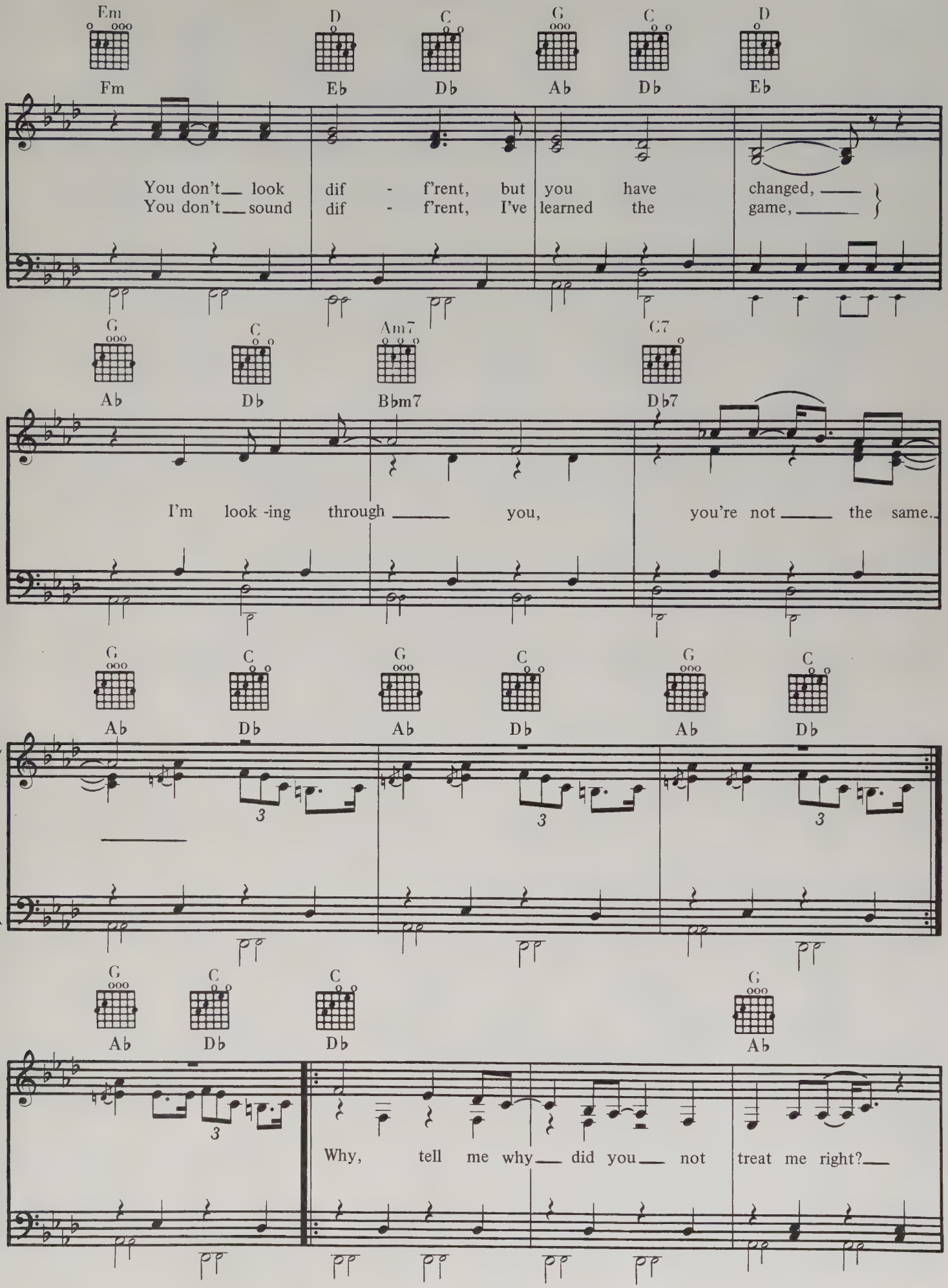
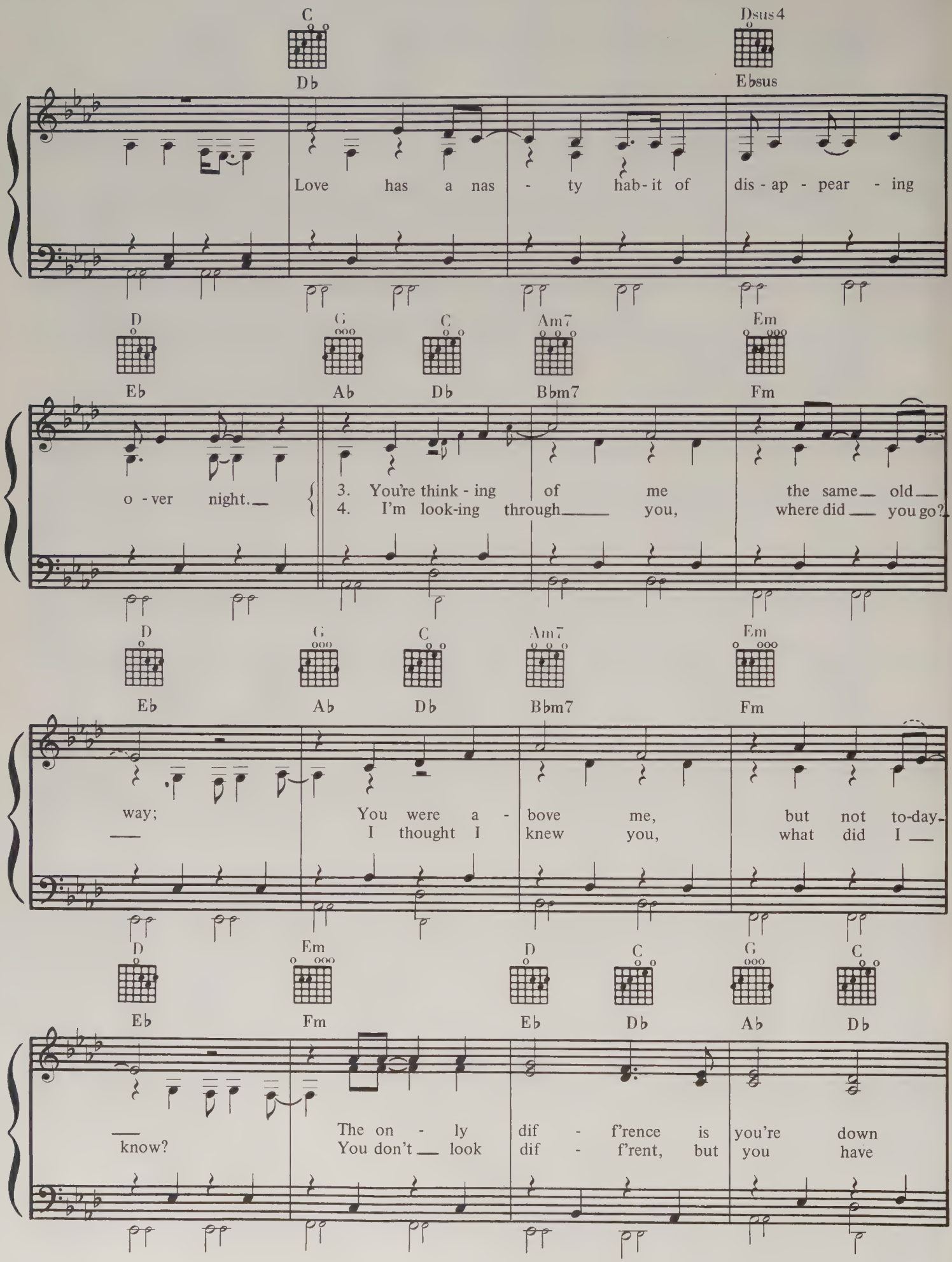
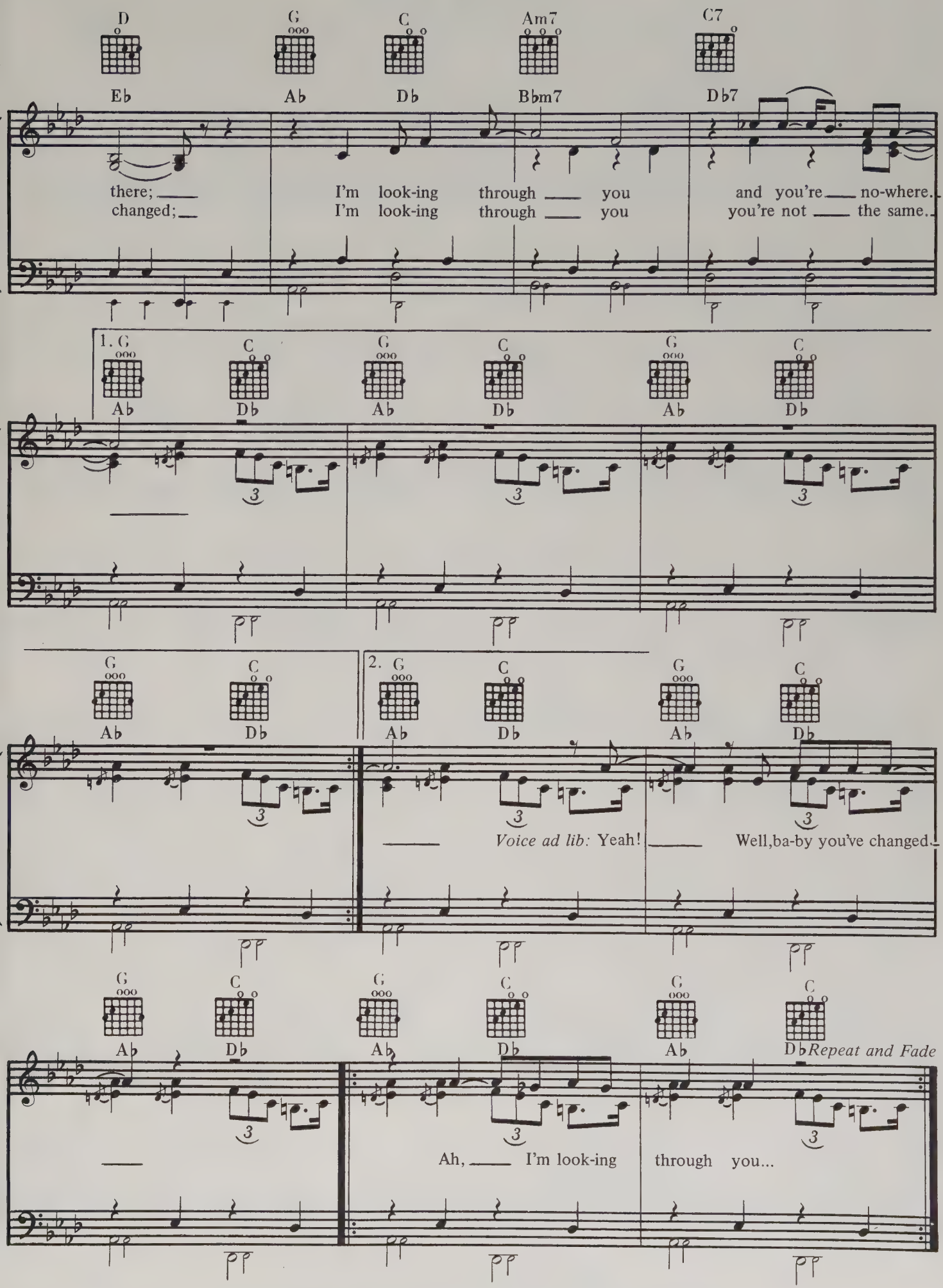
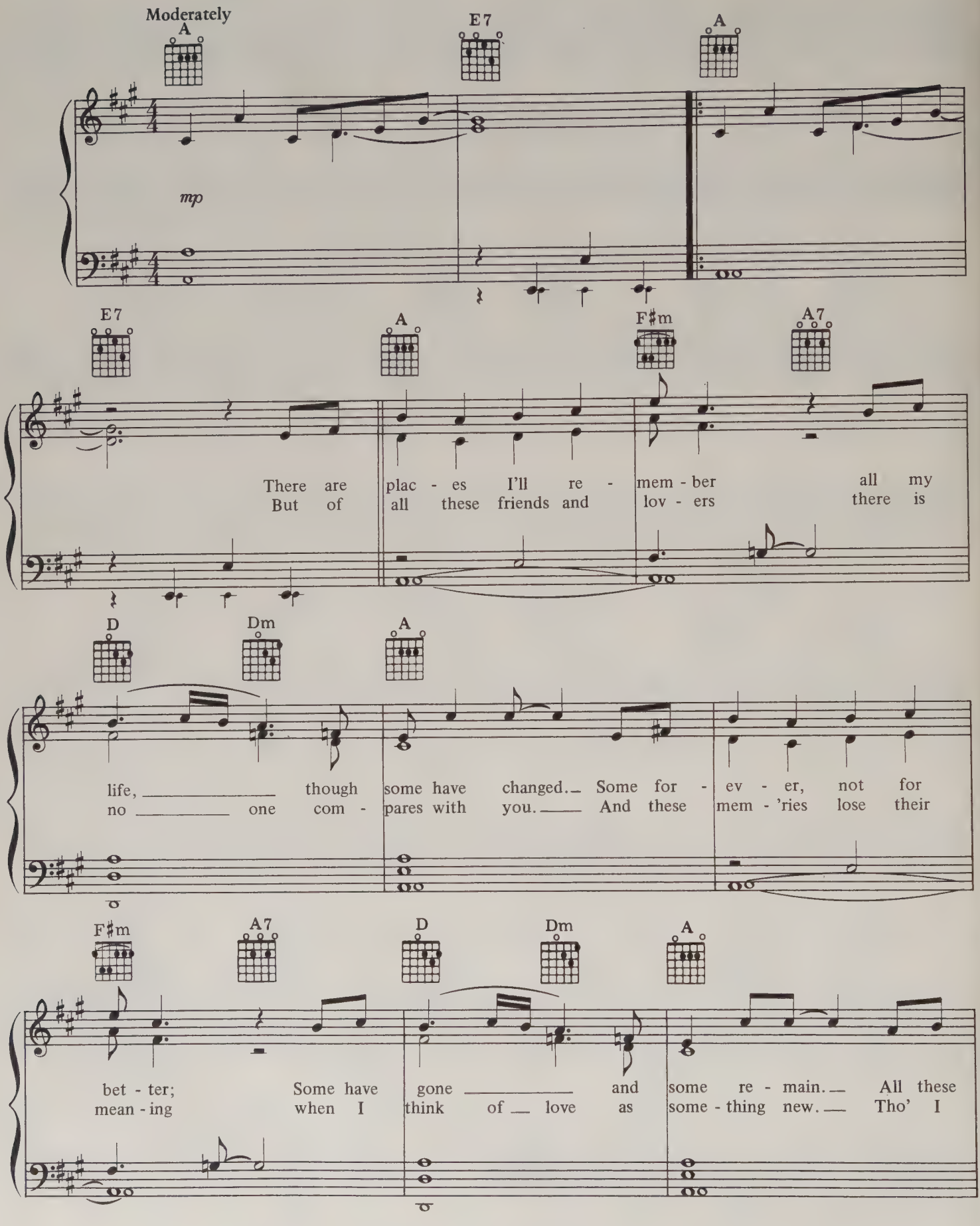

Em D C G C D
Fm Eb Db Ab Db Eb
You don't look dif - f'rent, but you have changed,
You don't sound dif - f'rent, I've learned the game,
G C Am7 C7
Ab Db Bbm7 Db7
I'm look -ing through you, you're not the same.
G C G C G C
Ab Db Ab Db Ab Db
3 3 3
G C C G
Ab Db Db Ab
3
Why, tell me why did you not treat me right?

C
Db
Dsus4
Ebsus
Love has a nas - ty hab-it of dis - ap - pear - ing
D
Eb
G
Ab
C
Db
Am7
Bbm7
Em
Fm
o - ver night.
3. You're think - ing of me the same old
4. I'm look-ing through you, where did you go?
way;
You were a - bove me, but not to-day
I thought I knew you, what did I
know?
The on - ly dif - f'rence is you're down
You don't look dif - f'rent, but you have

D G C Am7 C7
Eb Ab Db Bbm7 Db7
there; I'm look-ing through you and you're no-where.
changed; I'm look-ing through you you're not the same.
1. G C G C G C
Ab Db Ab Db Ab Db
G C 2. G C G C
Ab Db Ab Db Ab Db
Voice ad lib: Yeah! Well,ba-by you've changed.
G C G C G C C
Ab Db Ab Db Ab Db
Repeat and Fade
Ah, I'm look-ing through you...

In My Life

By JOHN LENNON and PAUL McCARTNEY


Moderately
A
E7
A
mp
E7
A
F♯m
A7
There are plac - es I'll re - mem - ber all my
But of all these friends and lov - ers there is
D
Dm
A
life, ___ though some have changed. Some for - ev - er, not for
no ___ one com - pares with you. ___ And these mem - 'ries lose their
F♯m
A7
D
Dm
A
bet - ter; Some have gone ___ and some re - main. All these
mean - ing when I think of love as some - thing new. Tho' I

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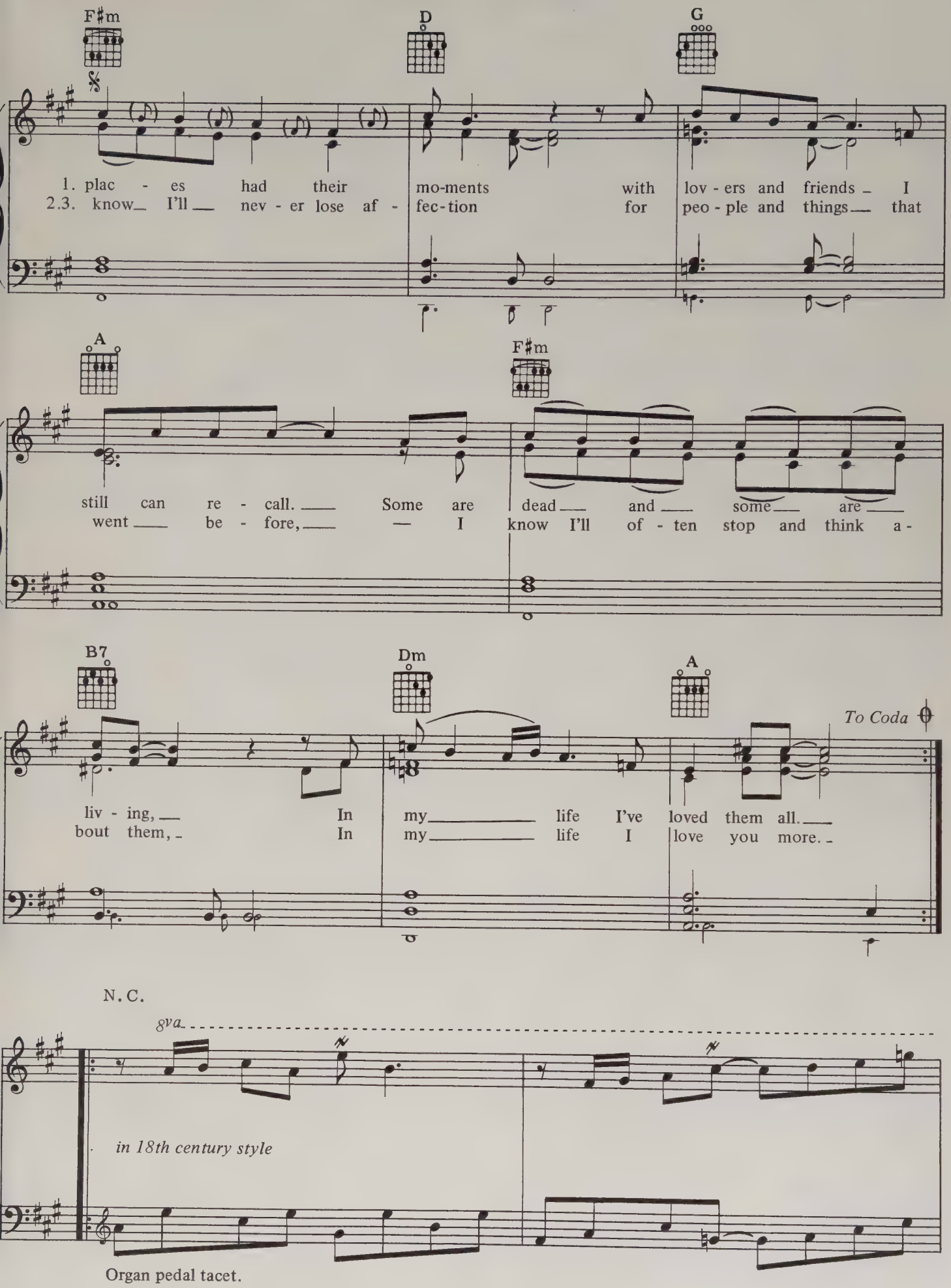
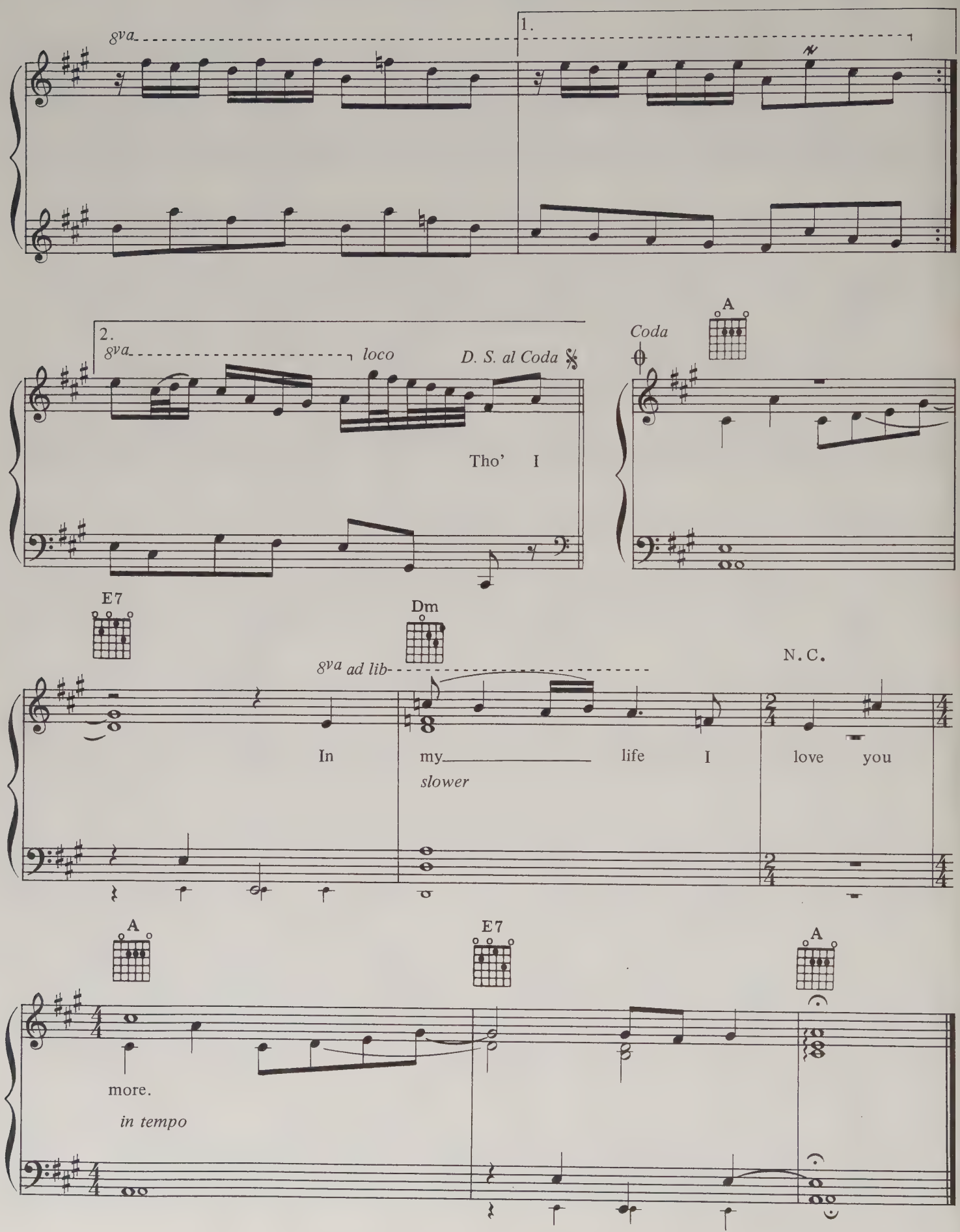
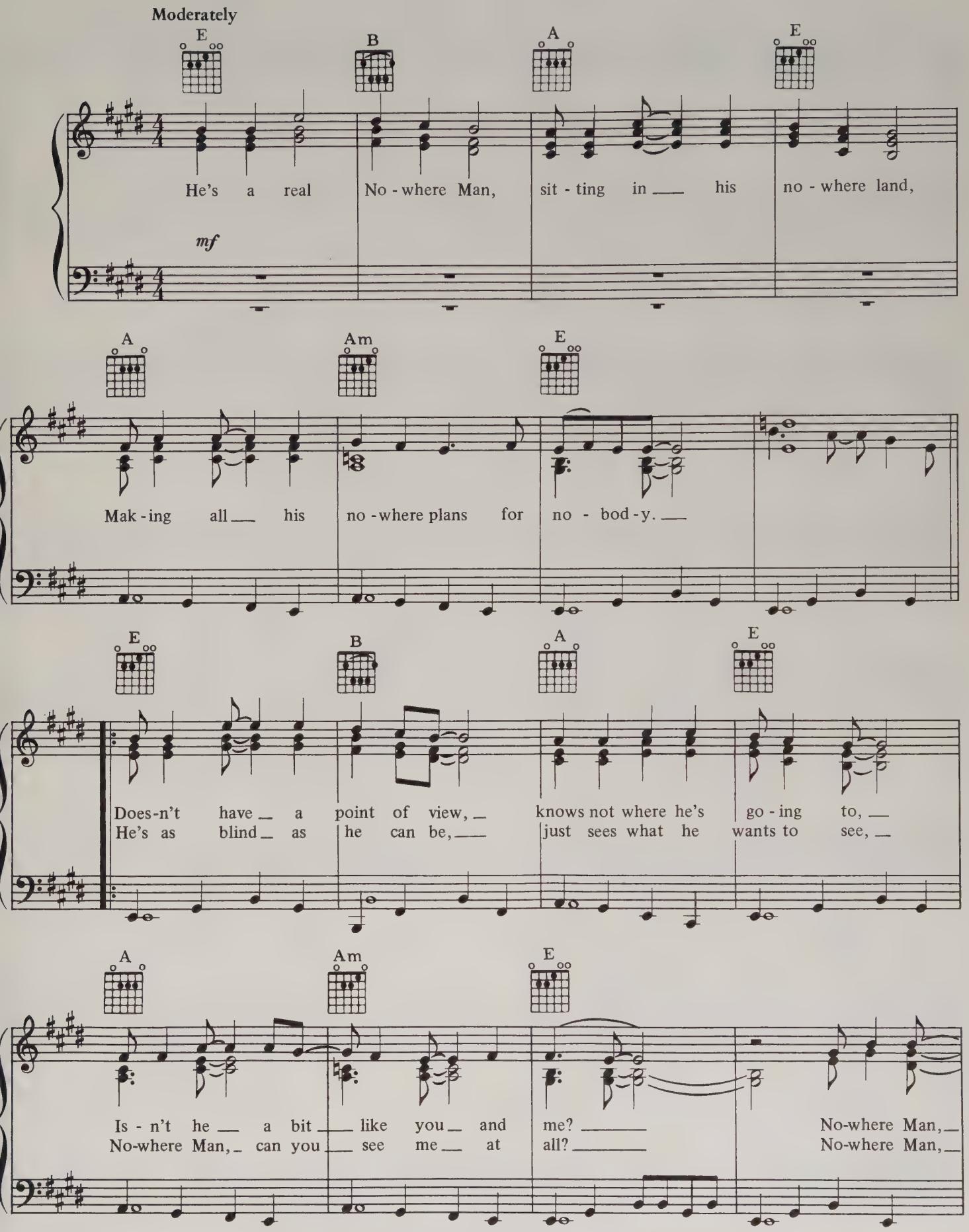

F♯m
D
G
1. plac - es had their mo-ments with lov - ers and friends _ I
2.3. know_ I'll __ nev - er lose af - fec-tion for peo - ple and things __ that
A
F♯m
still can re - call. __ Some are dead __ and __ some __ are __
went __ be - fore, __ — I know I'll of - ten stop and think a -
B7
Dm
A
To Coda
liv - ing, __ In my _____ life I've loved them all. __
bout them, _ In my _____ life I love you more. _
N. C.
8va
in 18th century style
Organ pedal tacet.


8va
1.
2.
8va
loco
D. S. al Coda
Tho' I
Coda
A
E7
Dm
8va ad lib
N.C.
In my life I love you
slower
A
E7
A
more.
in tempo

Nowhere Man

By JOHN LENNON and PAUL McCARTNEY


Moderately
E
B
A
E
He's a real No - where Man, sit - ting in his no - where land,
mf
A
Am
E
Mak - ing all his no - where plans for no - bod - y.
E
B
A
E
Does-n't have a point of view, knows not where he's go - ing to,
He's as blind as he can be, just sees what he wants to see,
A
Am
E
Is - n't he a bit like you and me? No-where Man,
No-where Man, can you see me at all? No-where Man,

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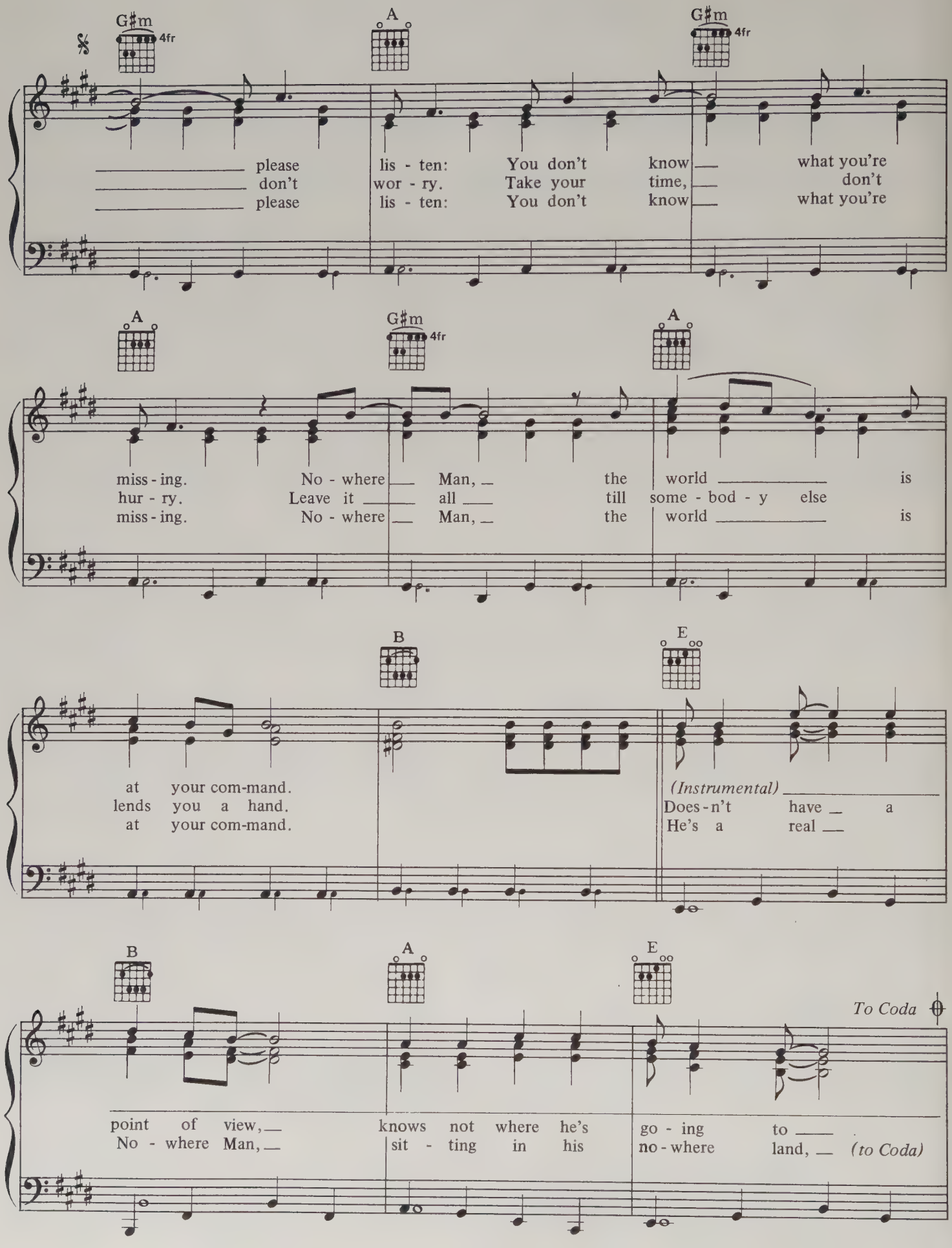
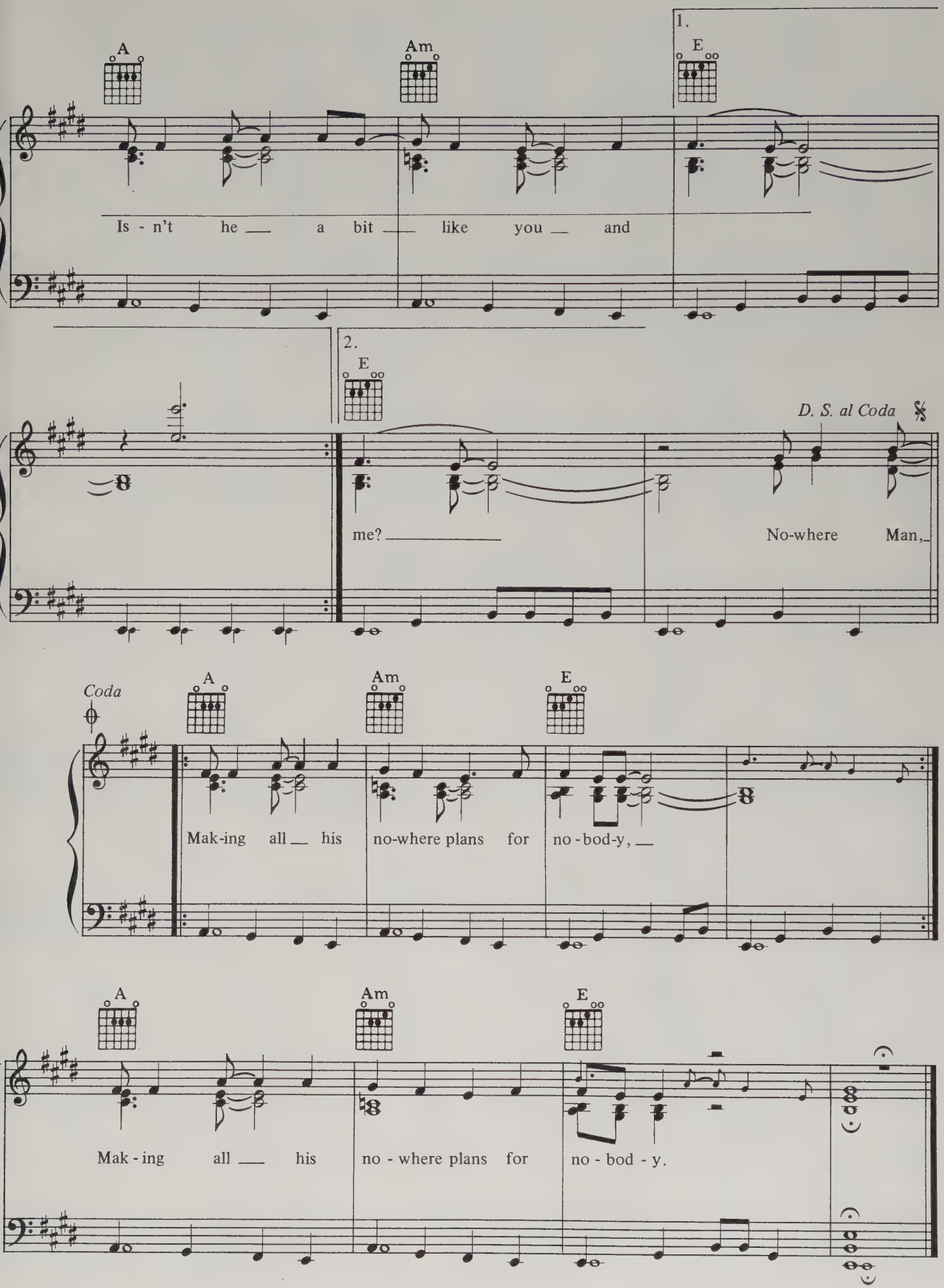
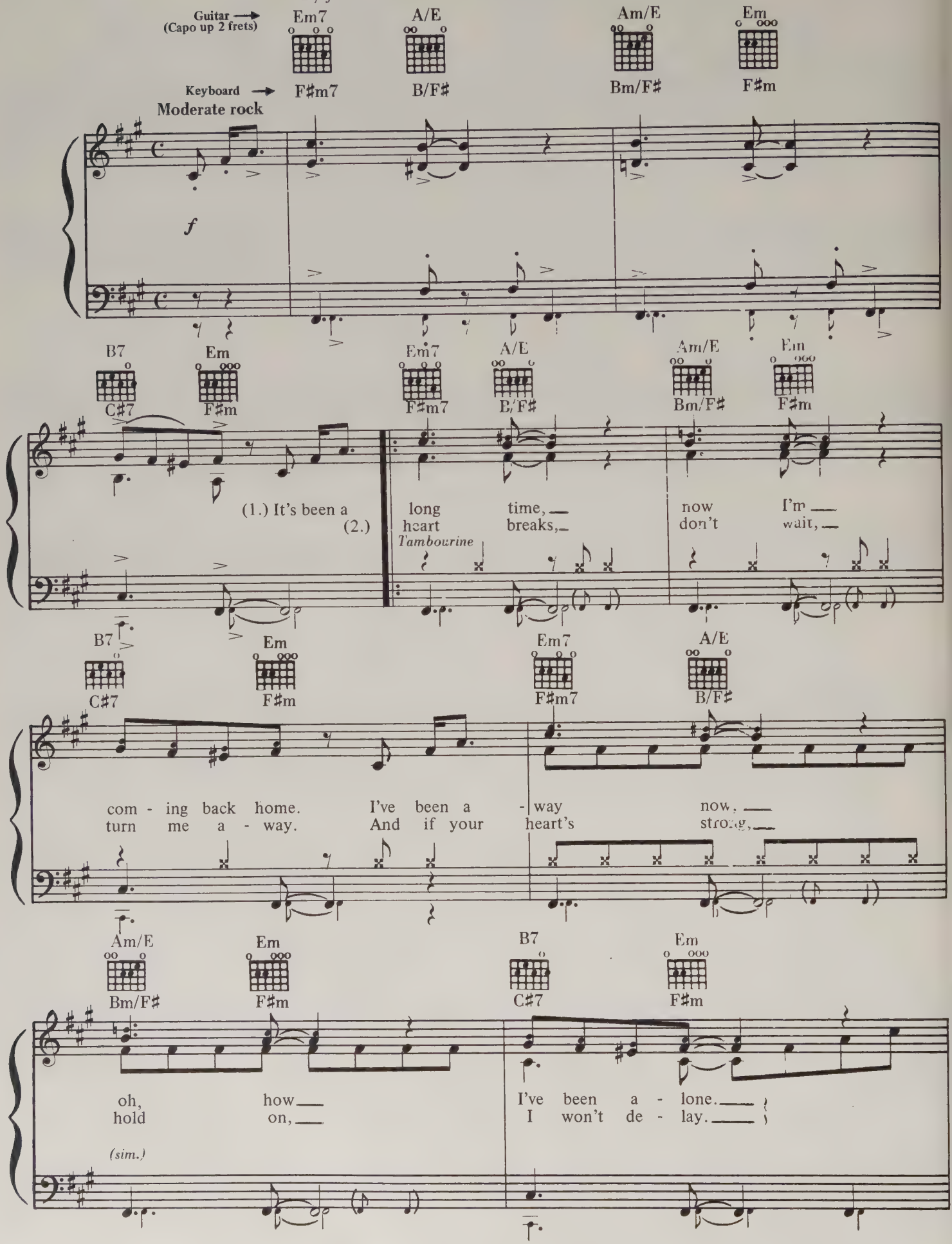

G♯m 4fr
A
G♯m 4fr
please lis - ten: You don't know what you're
don't wor - ry. Take your time, don't
please lis - ten: You don't know what you're
A
G♯m 4fr
A
miss - ing. No - where Man, the world is
hur - ry. Leave it all till some - bod - y else
miss - ing. No - where Man, the world is
B
E
at your com-mand.
lends you a hand.
at your com-mand.
(Instrumental)
Does - n't have a
He's a real
B
A
E
To Coda
point of view,
No - where Man,
knows not where he's
sit - ting in his
go - ing to
no - where land, (to Coda)


A
Am
1.
E
Is - n't he a bit like you and
2.
E
D. S. al Coda
me?
No-where Man,
Coda
A
Am
E
Mak-ing all his no-where plans for no - bod-y,
A
Am
E
Mak - ing all his no - where plans for no - bod - y.

Wait

By JOHN LENNON and PAUL McCARTNEY


Guitar → (Capo up 2 frets)
Keyboard →
Em7 A/E Am/E Em
F♯m7 B/F♯ Bm/F♯ F♯m
Moderate rock
f
B7 Em Em7 A/E Am/E Em
C♯7 F♯m F♯m7 B/F♯ Bm/F♯ F♯m
(1.) It's been a long time, now I'm
(2.) heart breaks, don't wait,
Tambourine
B7 Em Em7 A/E
C♯7 F♯m F♯m7 B/F♯
com - ing back home. I've been a - way now,
turn me a - way. And if your heart's strong,
Am/E Em B7 Em
Bm/F♯ F♯m C♯7 F♯m
oh, how
hold on,
I've been a - lone.
I won't de - lay.
(sim.)

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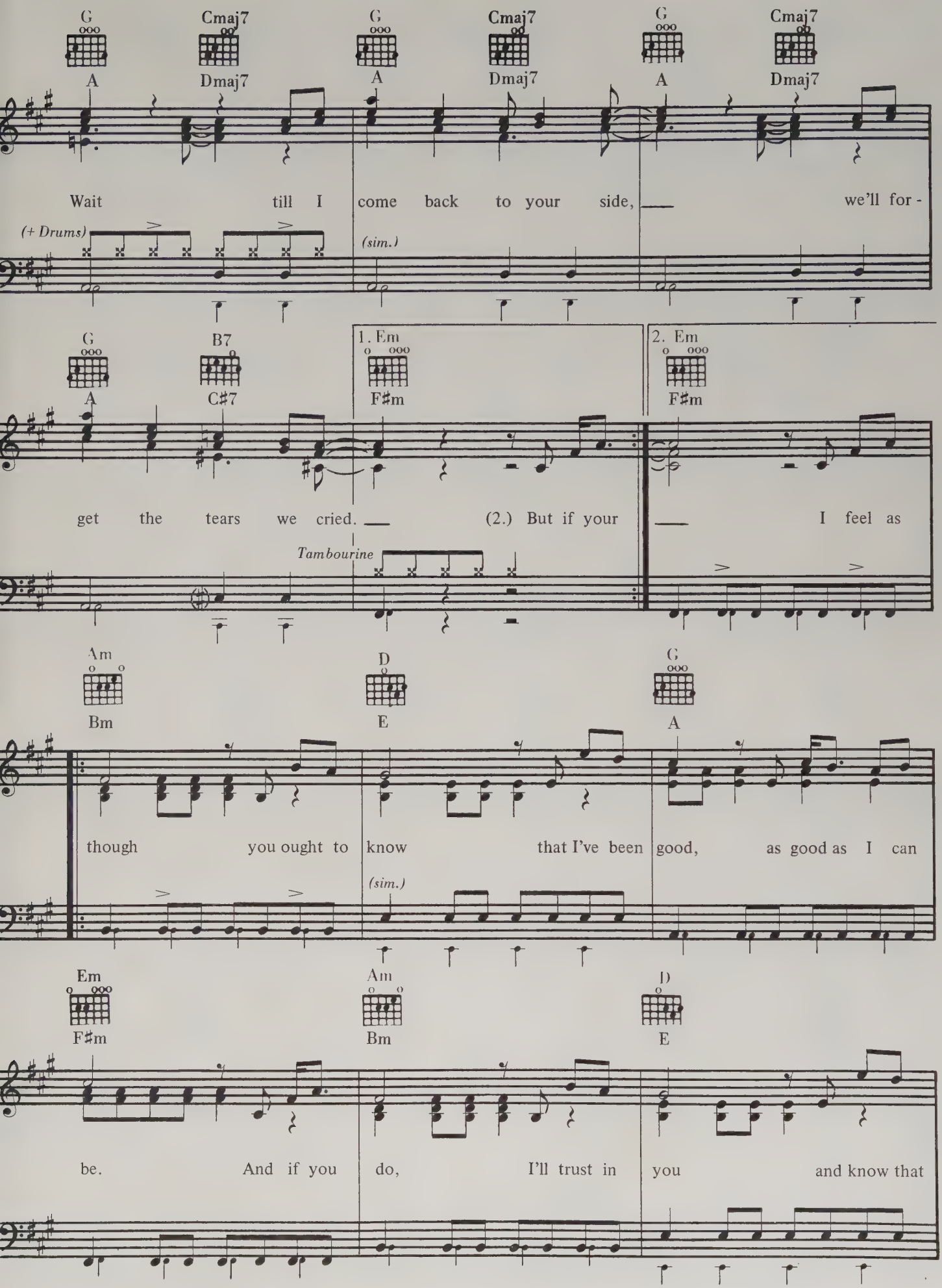
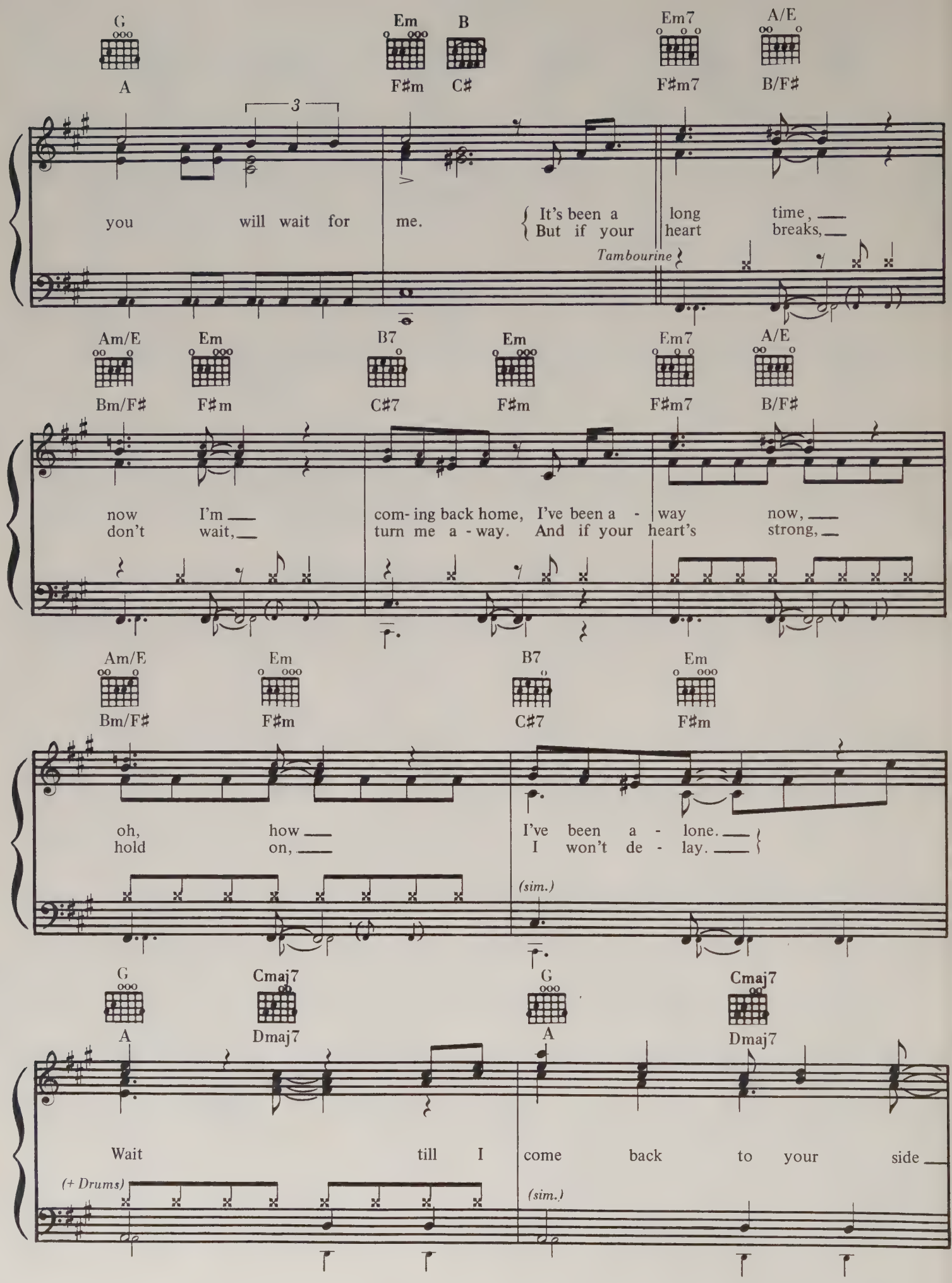
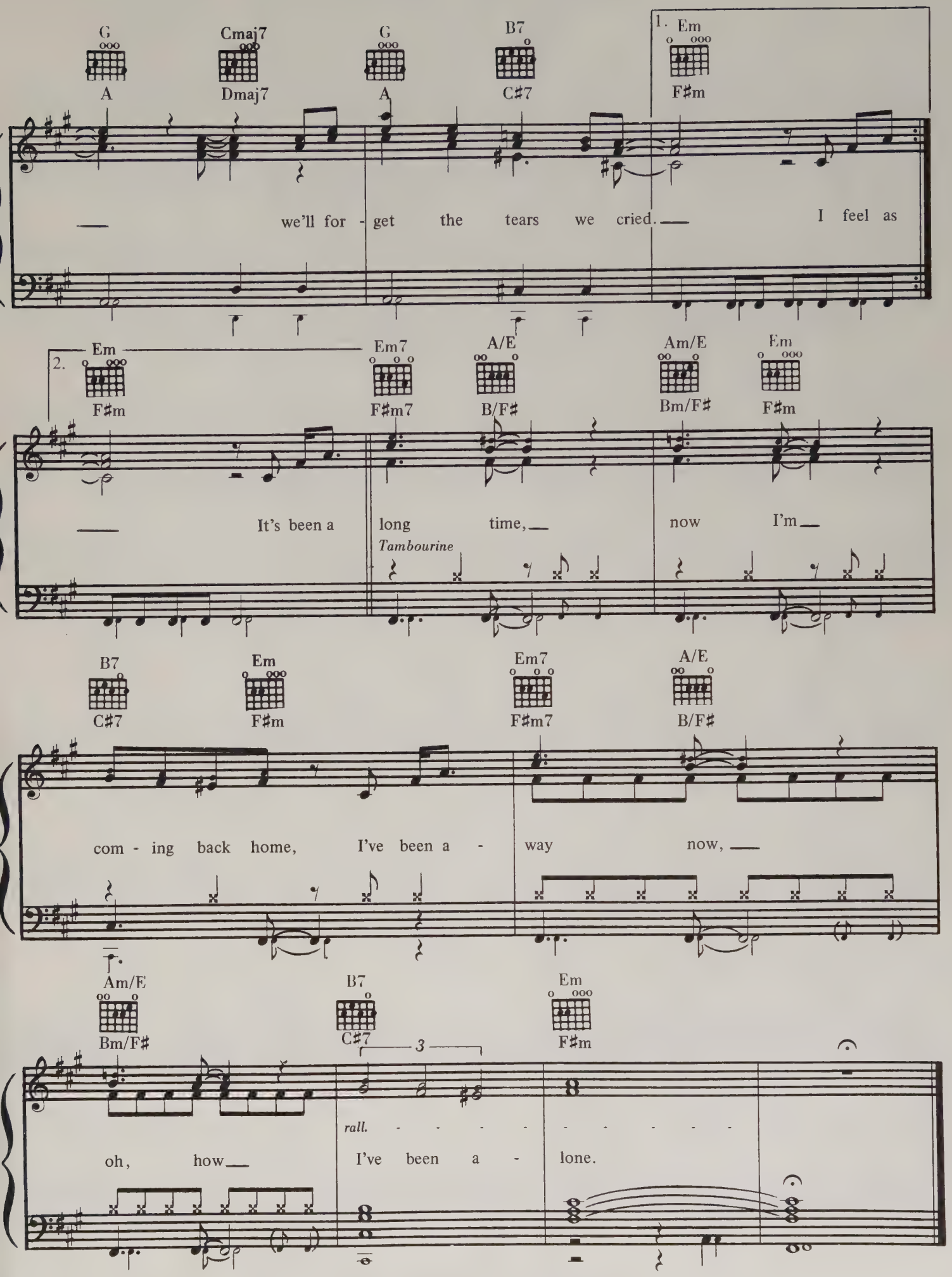
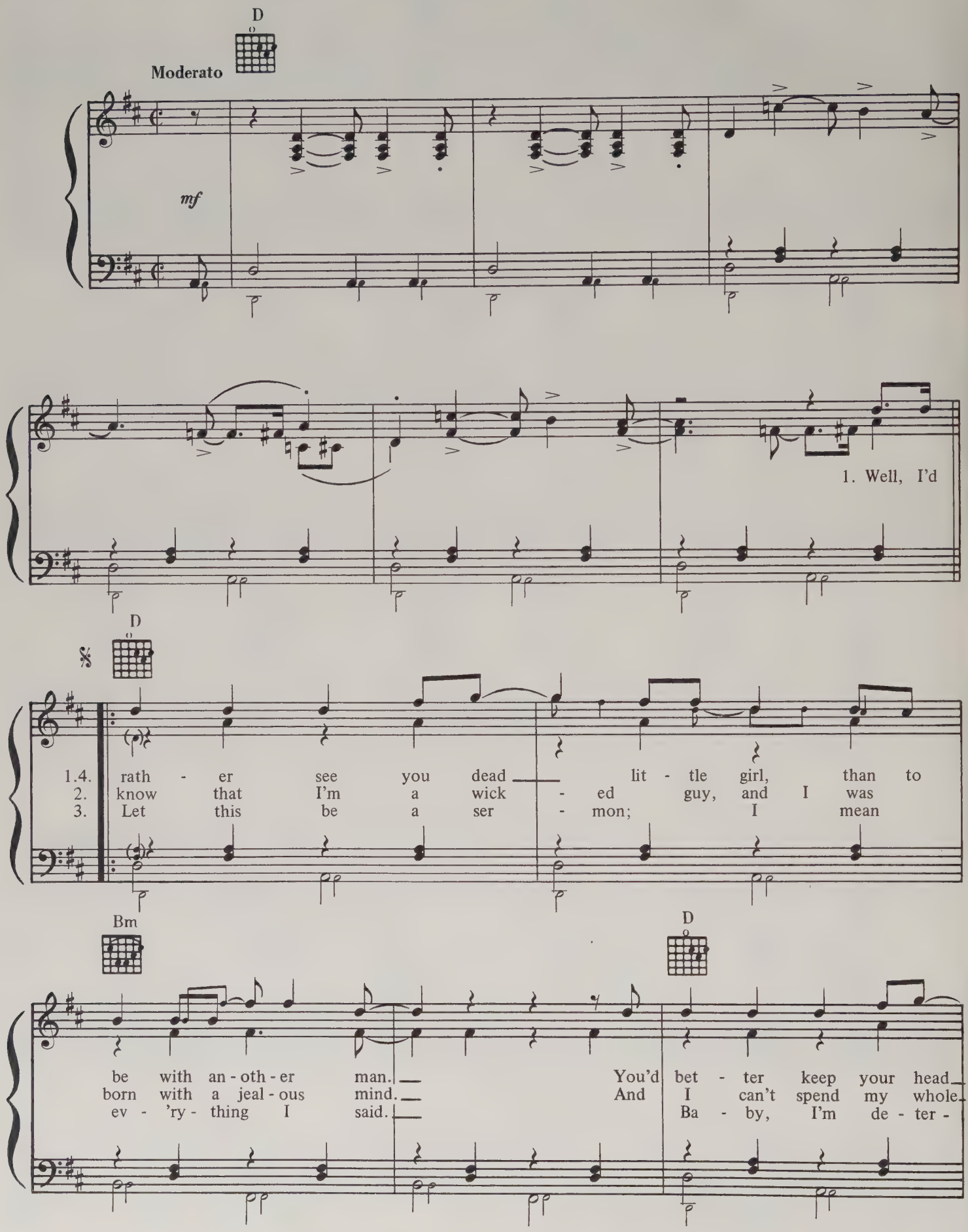

G Cmaj7 G Cmaj7 G Cmaj7
A Dmaj7 A Dmaj7 A Dmaj7
Wait till I come back to your side, we'll for -
(+ Drums)
(sim.)
G B7 1. Em 2. Em
A C♯7 F♯m F♯m
get the tears we cried. (2.) But if your I feel as
Tambourine
Am D G
Bm E A
though you ought to know that I've been good, as good as I can
(sim.)
Em Am D
F♯m Bm E
be. And if you do, I'll trust in you and know that

G
A
Em
F♯m
B
C♯
Em7
F♯m7
A/E
B/F♯
3
you will wait for me.
It's been a long time,
But if your heart breaks,
Tambourine
Am/E
Bm/F♯
Em
F♯m
B7
C♯7
Em
F♯m
Em7
F♯m7
A/E
B/F♯
now I'm
don't wait,
com- ing back home, I've been a - way now,
turn me a - way. And if your heart's strong,
Am/E
Bm/F♯
Em
F♯m
B7
C♯7
Em
F♯m
oh, how
hold on,
I've been a - lone.
I won't de - lay.
(sim.)
G
A
Cmaj7
Dmaj7
G
A
Cmaj7
Dmaj7
Wait till I come back to your side
(+ Drums)
(sim.)


G
A
Cmaj7
Dmaj7
G
A
B7
C♯7
1. Em
F♯m
we'll for - get the tears we cried. I feel as
2. Em
F♯m
Em7
F♯m7
A/E
B/F♯
Am/E
Bm/F♯
Em
F♯m
It's been a long time, now I'm
Tambourine
B7
C♯7
Em
F♯m
Em7
F♯m7
A/E
B/F♯
com - ing back home, I've been a - way now,
Am/E
Bm/F♯
B7
C♯7
3
Em
F♯m
rall.
oh, how
I've been a - lone.

Run For Your Life

By JOHN LENNON and PAUL McCARTNEY


D
Moderato
mf
1. Well, I'd
D
1.4. rath - er see you dead lit - tle girl, than to
2. know that I'm a wick - ed guy, and I was
3. Let this be a ser - mon; I mean
Bm
D
be with an - oth - er man. You'd bet - ter keep your head
born with a jeal - ous mind. And I can't spend my whole
ev - 'ry - thing I said. Ba - by, I'm de - ter -

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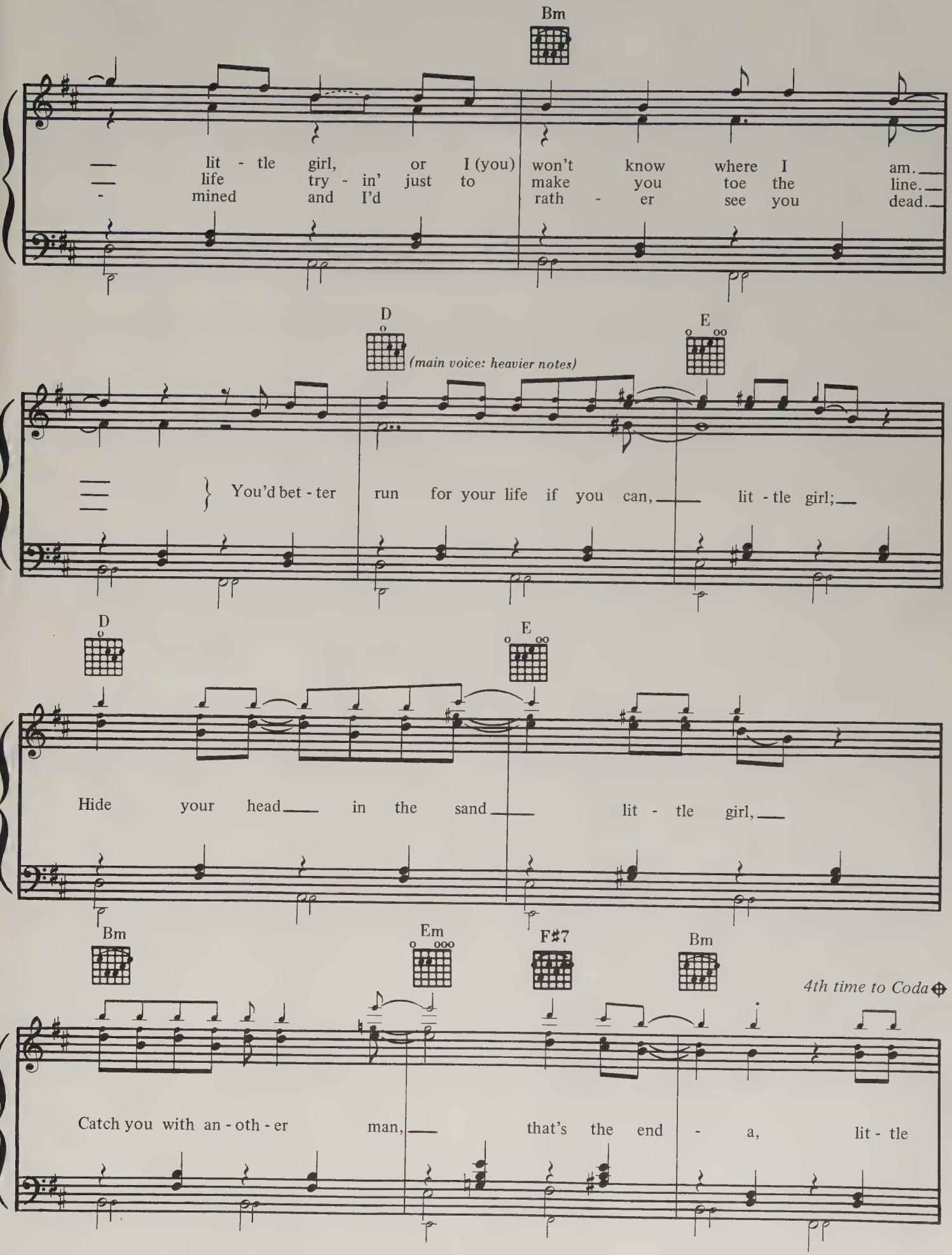
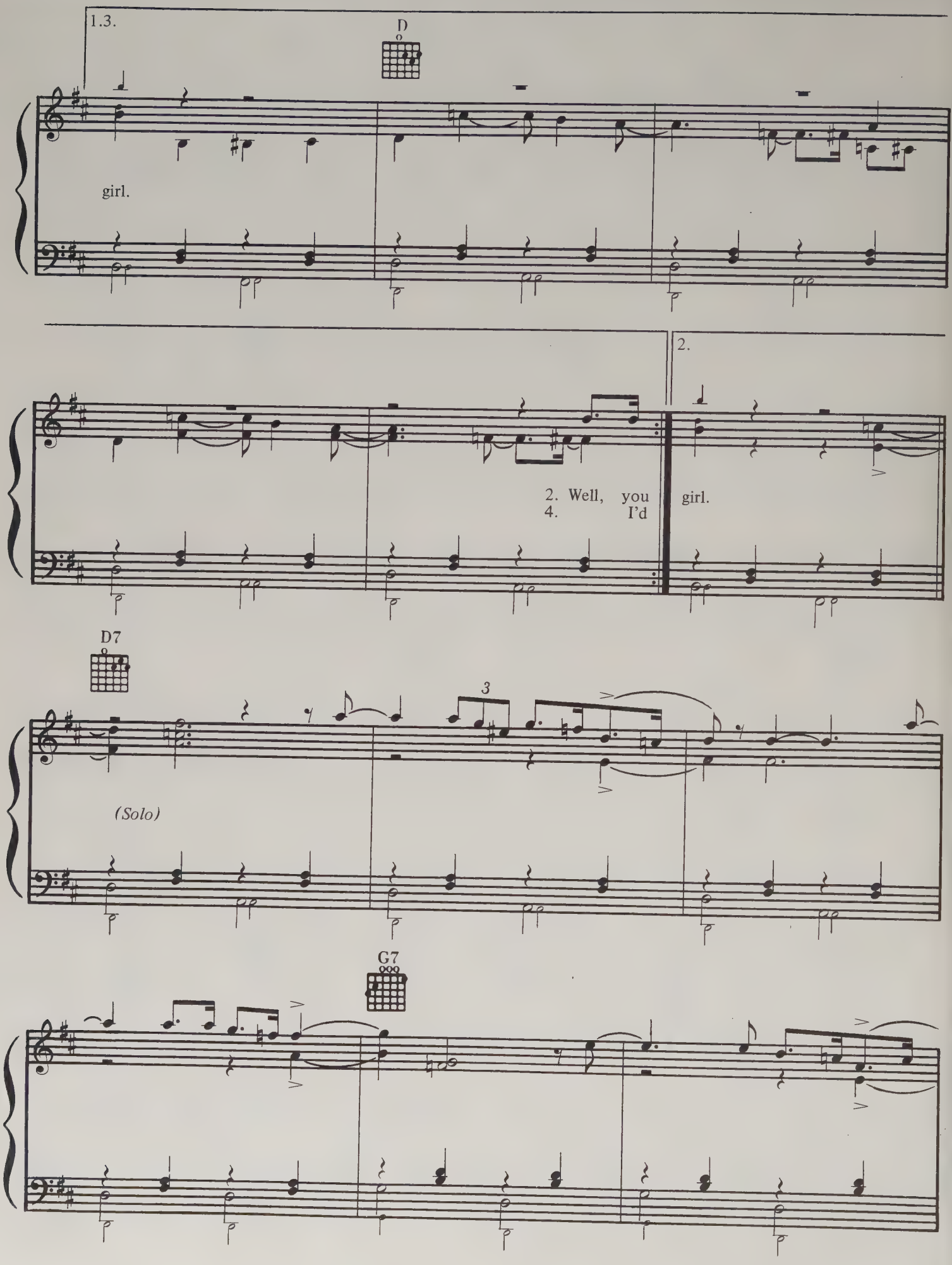
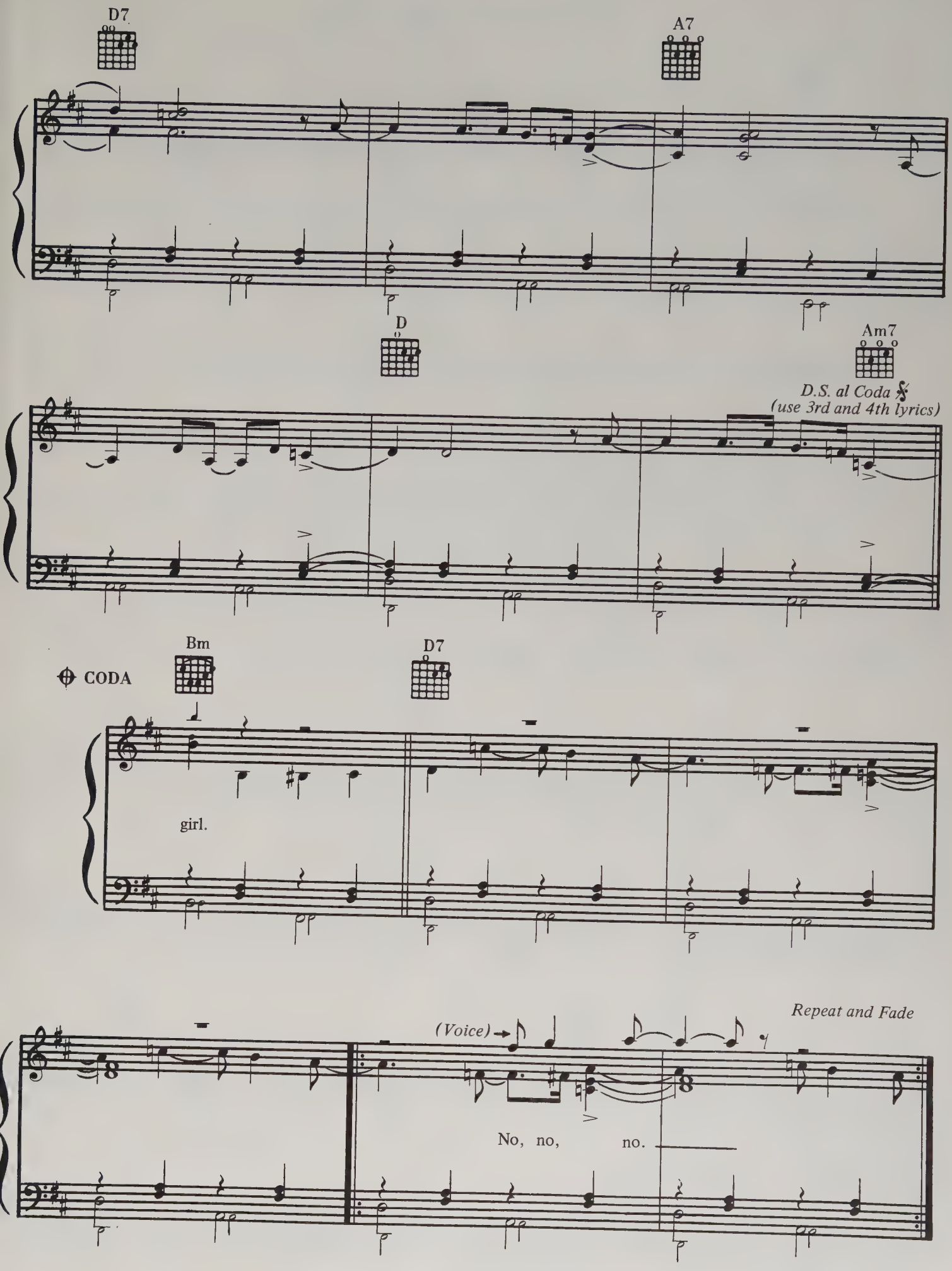
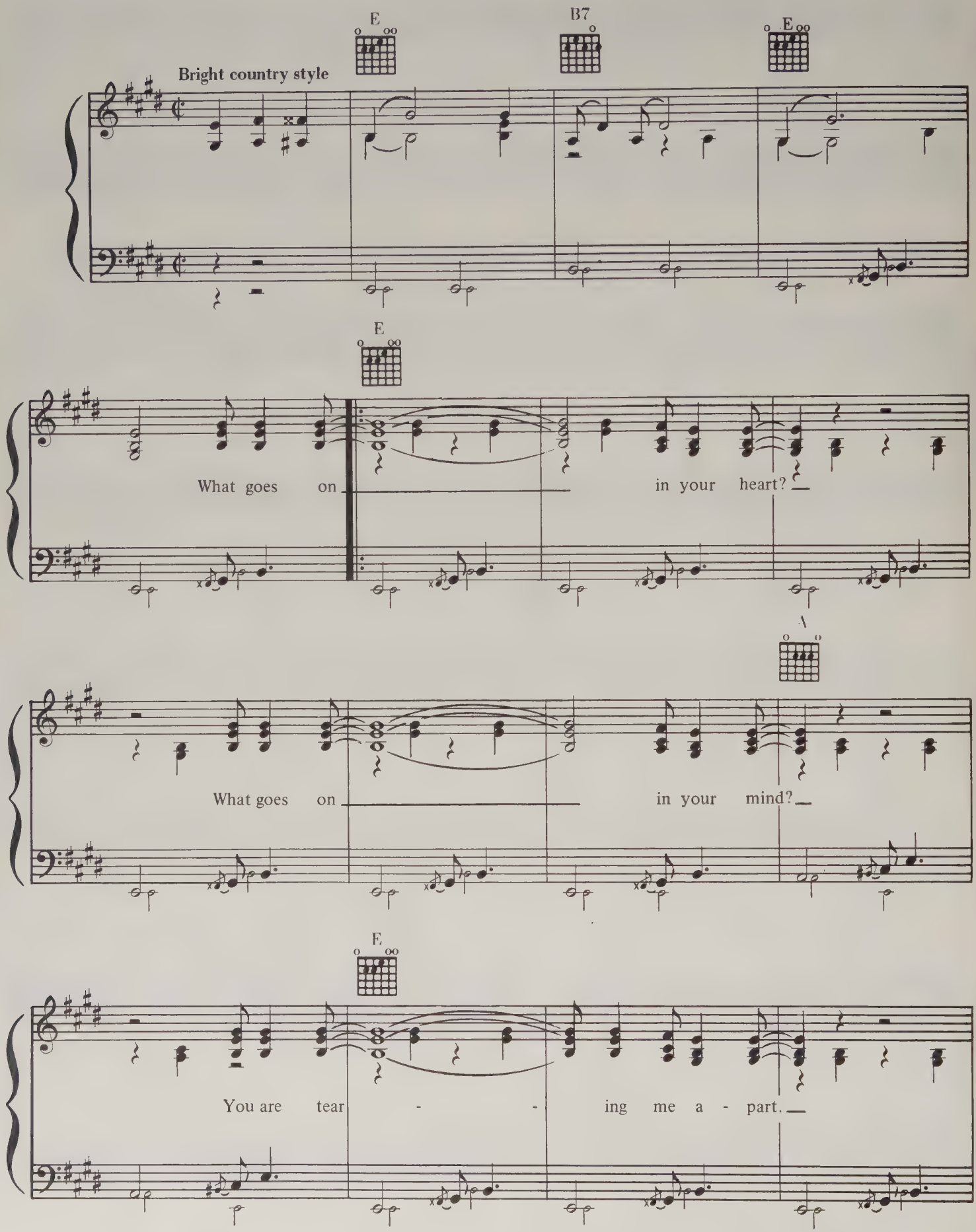

Bm
lit - tle girl, or I (you) won't know where I am.
life try - in' just to make you toe the line.
- mined and I'd rath - er see you dead.
D
(main voice: heavier notes)
E
You'd bet - ter run for your life if you can, lit - tle girl;
D
E
Hide your head in the sand lit - tle girl,
Bm
Em
F♯7
Bm
4th time to Coda
Catch you with an - oth - er man, that's the end - a, lit - tle


1.3.
D
girl.
2.
2. Well, you
4. I'd
girl.
D7
3
(Solo)
G7


D7
A7
D
Am7
D.S. al Coda
(use 3rd and 4th lyrics)
Bm
D7
CODA
girl.
Repeat and Fade
(Voice)
No, no, no.

What Goes On

By JOHN LENNON, PAUL McCARTNEY and RICHARD STARKEY



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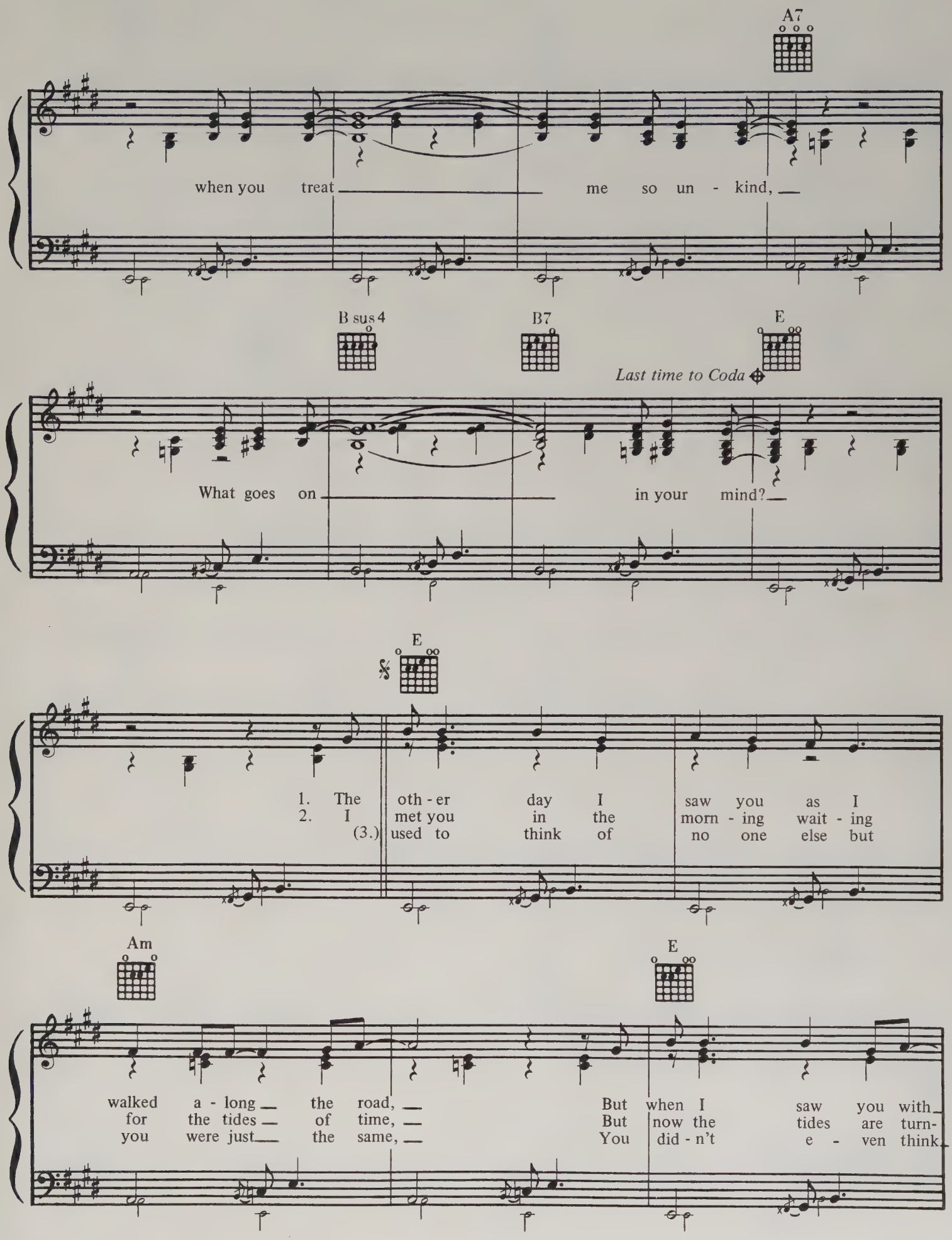
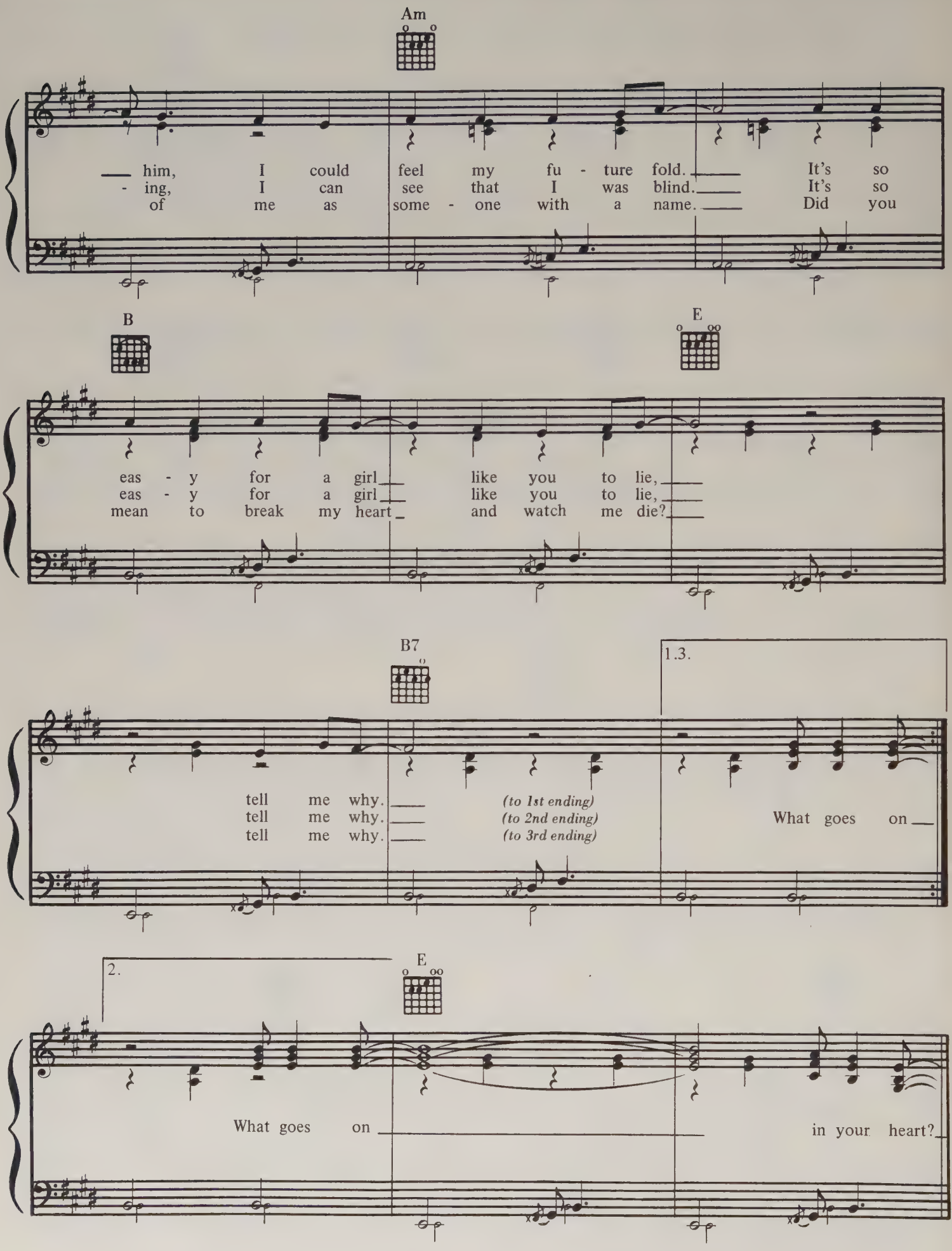
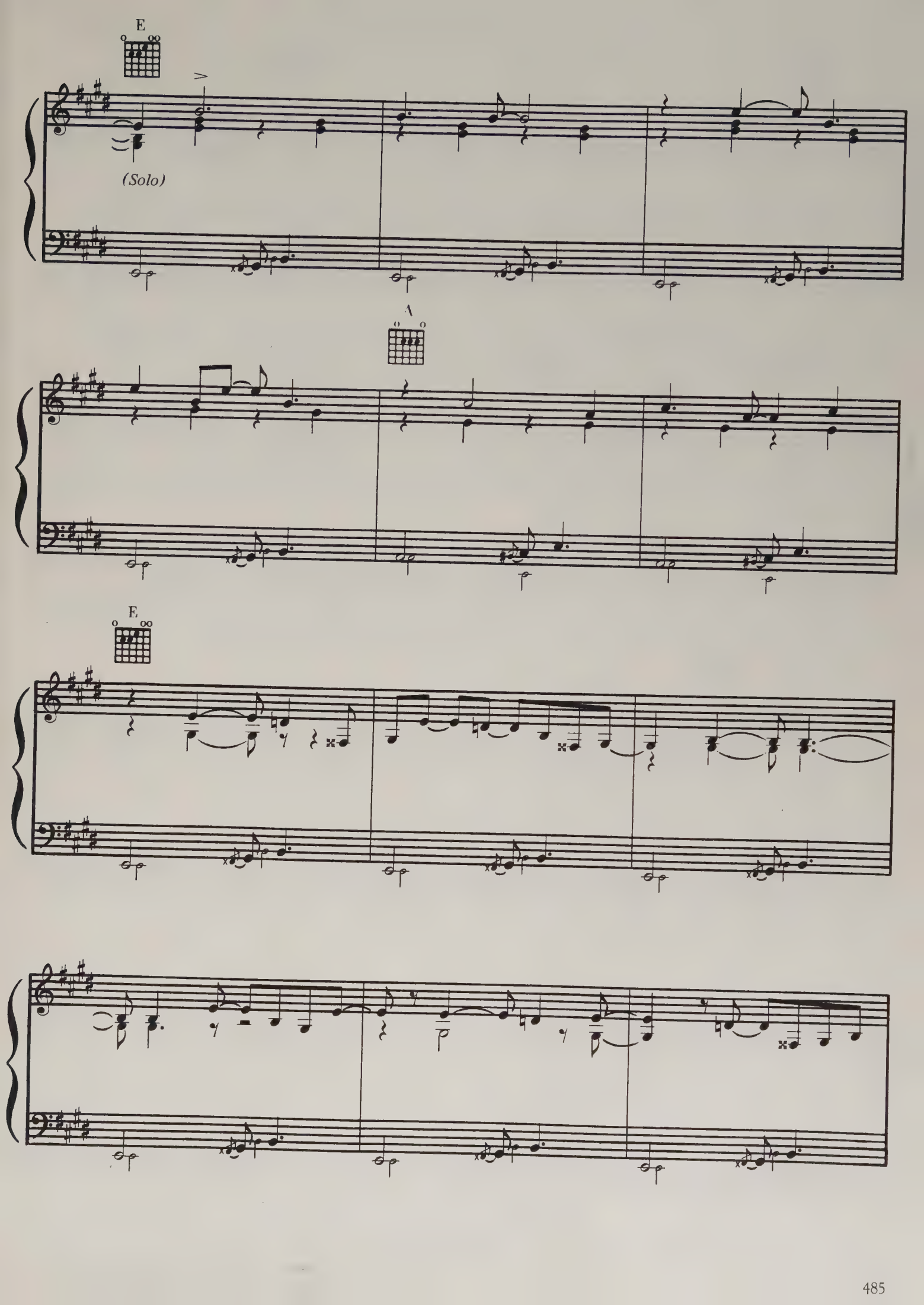
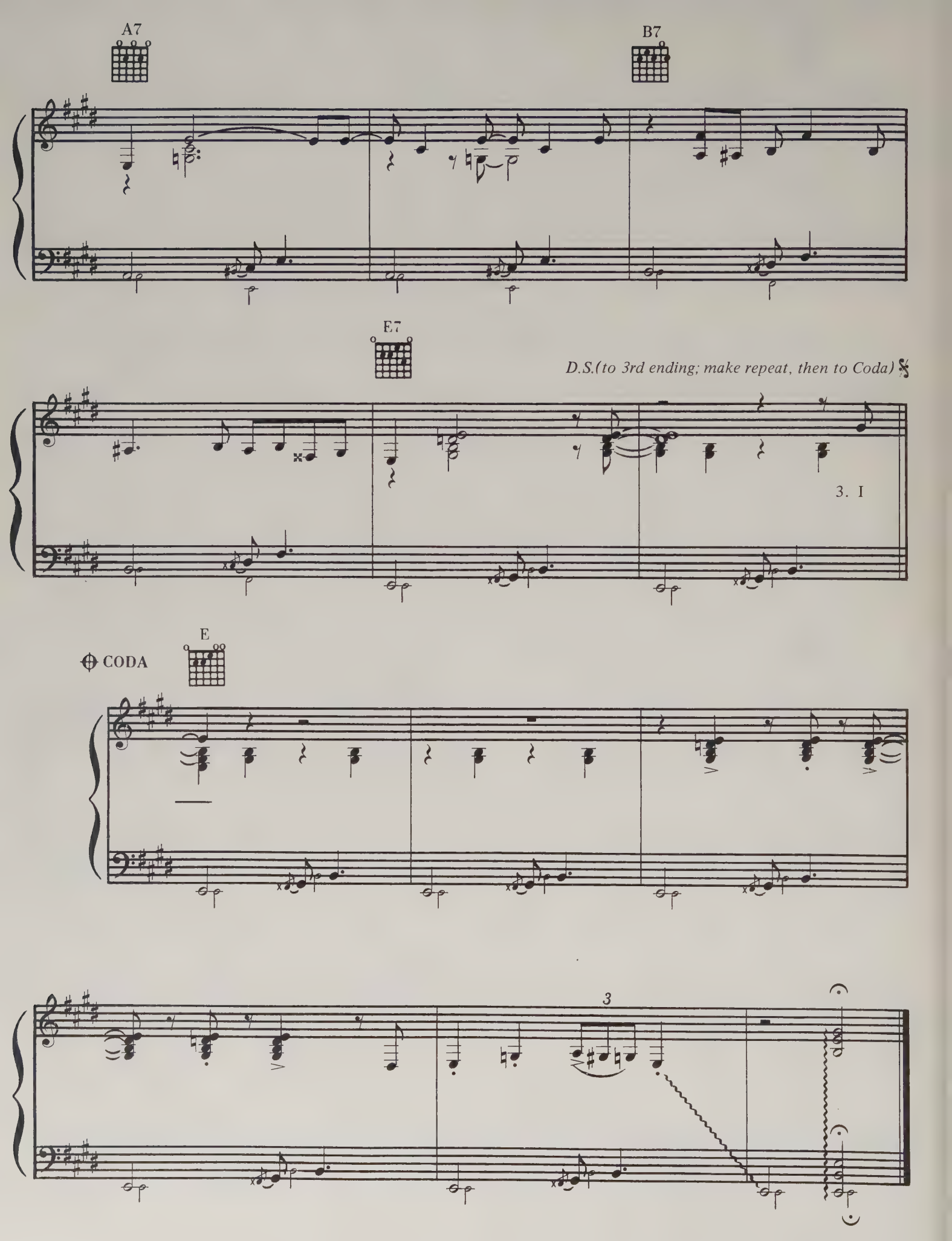
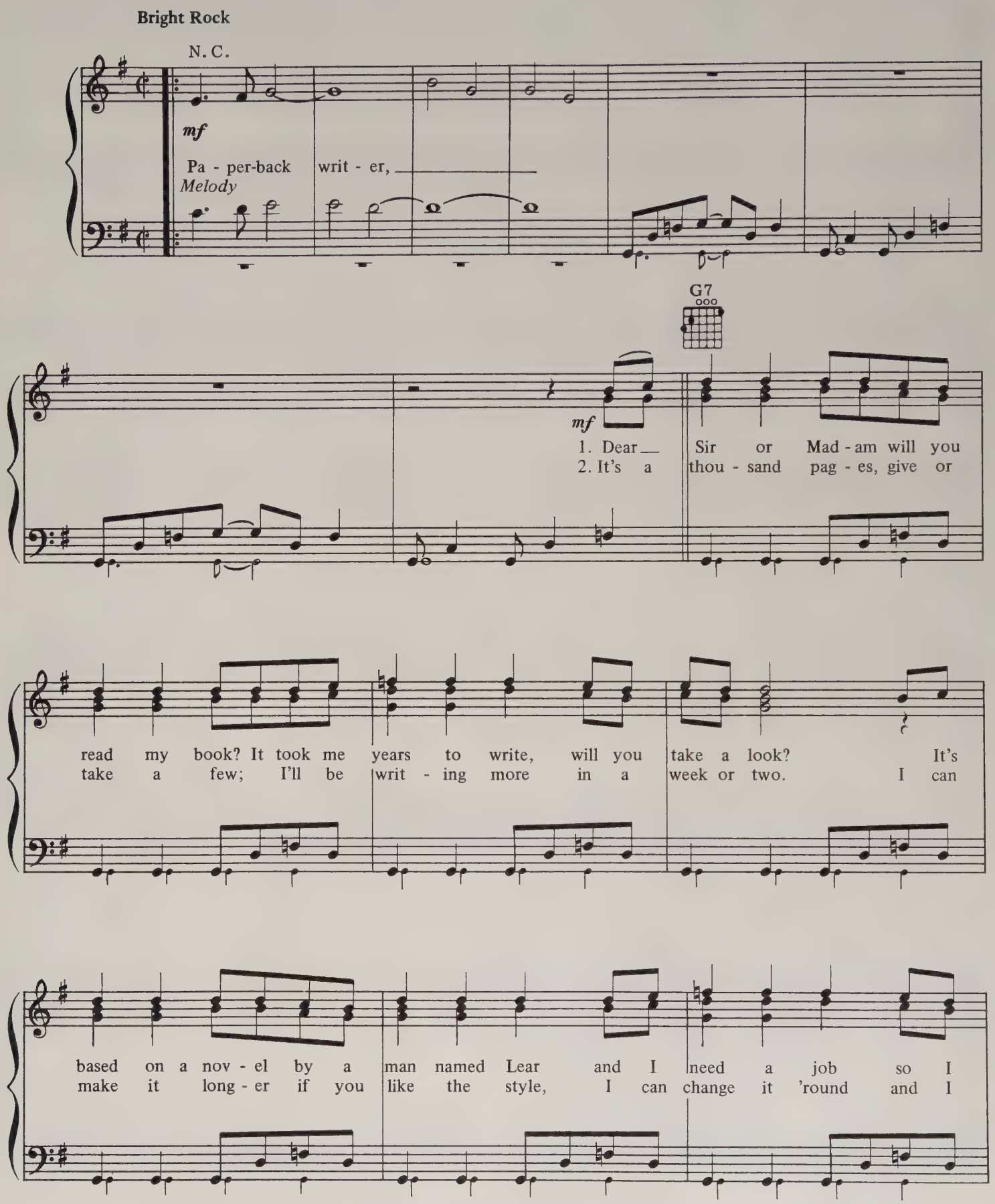

A7
when you treat me so un - kind,
B sus 4
B7
E
Last time to Coda
What goes on in your mind?
E
1. The oth - er day I saw you as I
2. I met you in the morn - ing wait - ing
(3.) used to think of no one else but
Am
E
walked a - long the road, But when I saw you with
for the tides of time, But now the tides are turn-
you were just the same, You did - n't e - ven think

Am
him, I could feel my fu - ture fold. It's so
- ing, I can see that I was blind. It's so
of me as some - one with a name. Did you
B
E
eas - y for a girl like you to lie,
eas - y for a girl like you to lie,
mean to break my heart and watch me die?
B7
1.3.
tell me why. (to 1st ending)
tell me why. (to 2nd ending)
tell me why. (to 3rd ending)
What goes on
2.
E
What goes on
in your heart?


E
(Solo)
A
E

A7
B7
E7
D.S.(to 3rd ending; make repeat, then to Coda)
3. I
E
CODA
3

Paperback Writer

By JOHN LENNON and PAUL McCARTNEY


Bright Rock
N. C.
mf
Pa - per-back writ - er,
Melody
G7
mf
1. Dear Sir or Mad - am will you
2. It's a thou - sand pag - es, give or
read my book? It took me years to write, will you take a look? It's
take a few; I'll be writ - ing more in a week or two. I can
based on a nov - el by a man named Lear and I need a job so I
make it long - er if you like the style, I can change it 'round and I

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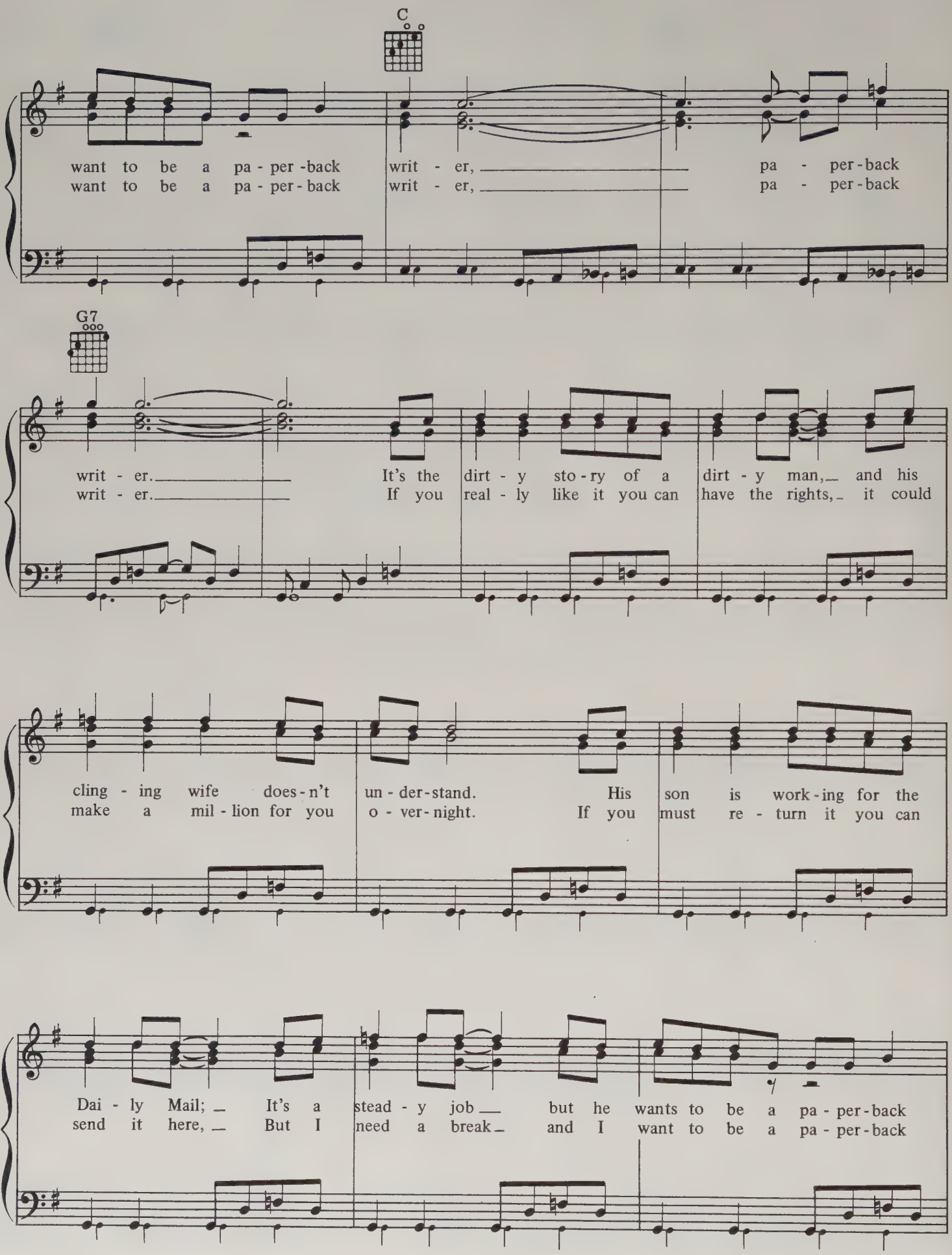
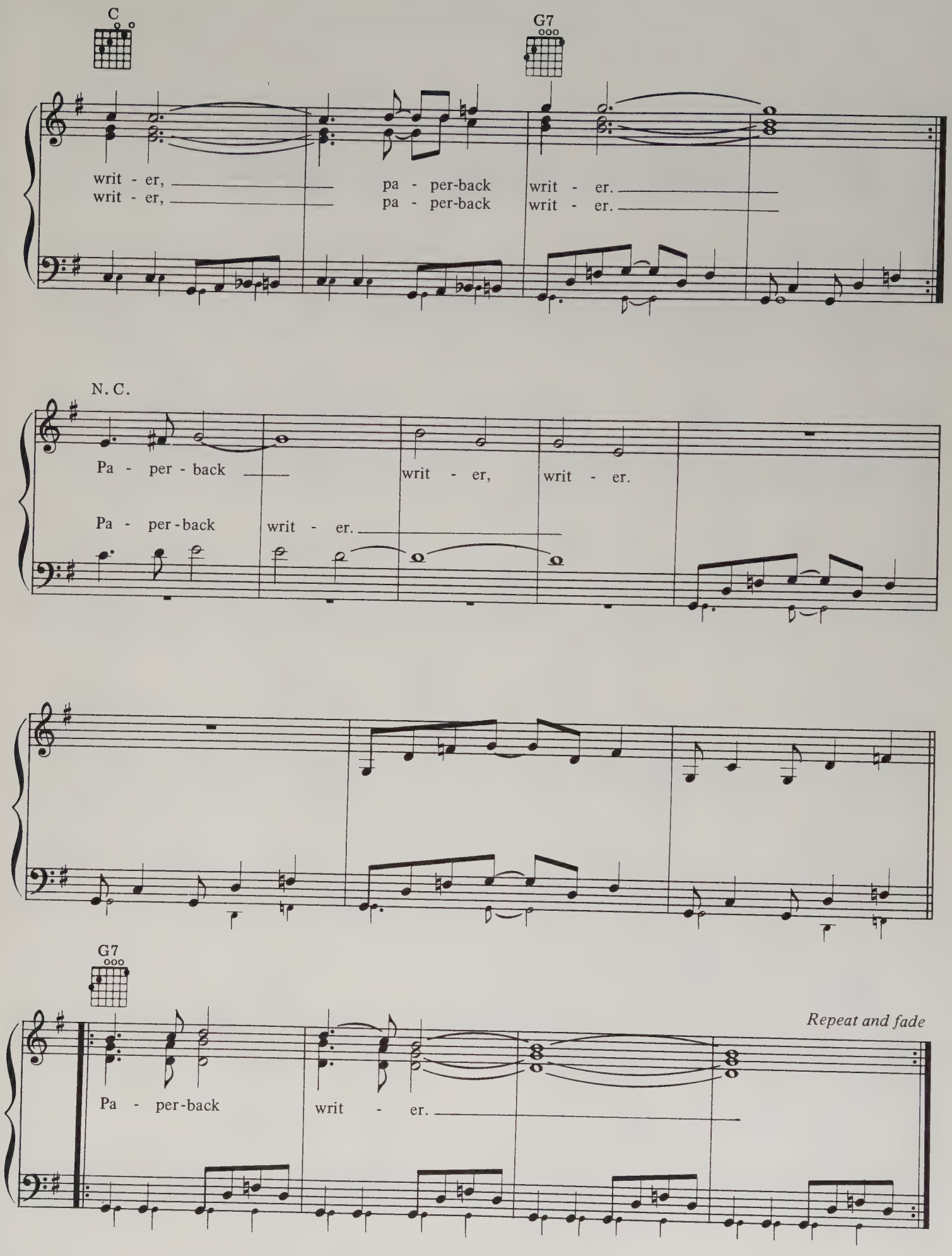
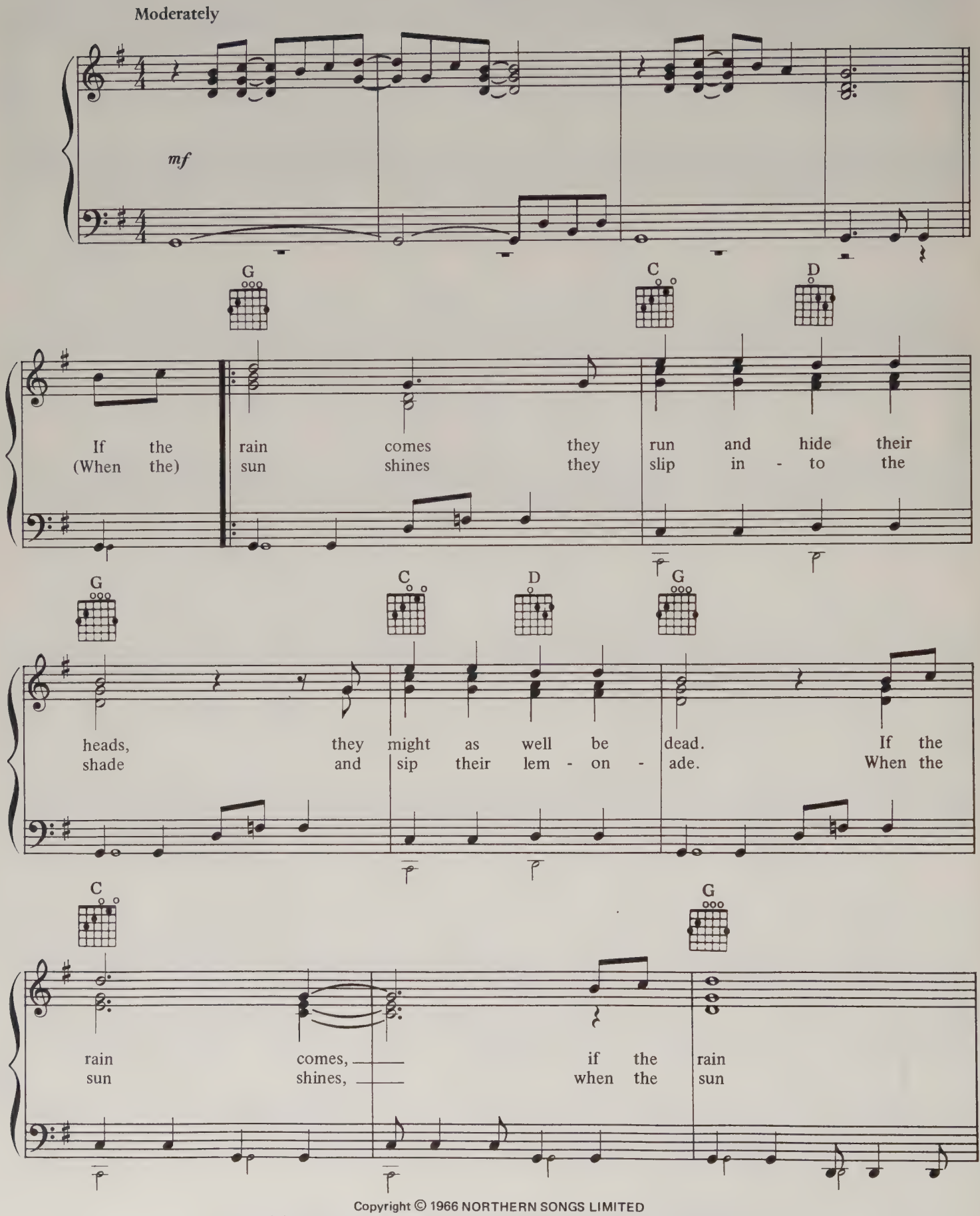

C
want to be a pa - per - back writ - er, pa - per - back
want to be a pa - per - back writ - er, pa - per - back
G7
writ - er. It's the dirt - y sto - ry of a dirt - y man, and his
writ - er. If you real - ly like it you can have the rights, it could
cling - ing wife does - n't un - der - stand. His son is work - ing for the
make a mil - lion for you o - ver - night. If you must re - turn it you can
Dai - ly Mail; It's a stead - y job but he wants to be a pa - per - back
send it here, But I need a break and I want to be a pa - per - back


C
G7
writ - er,
writ - er,
pa - per-back
pa - per-back
writ - er.
writ - er.
N. C.
Pa - per - back
writ - er,
writ - er.
Pa - per - back
writ - er.
G7
Repeat and fade
Pa - per-back
writ - er.

Rain

By JOHN LENNON and PAUL McCARTNEY



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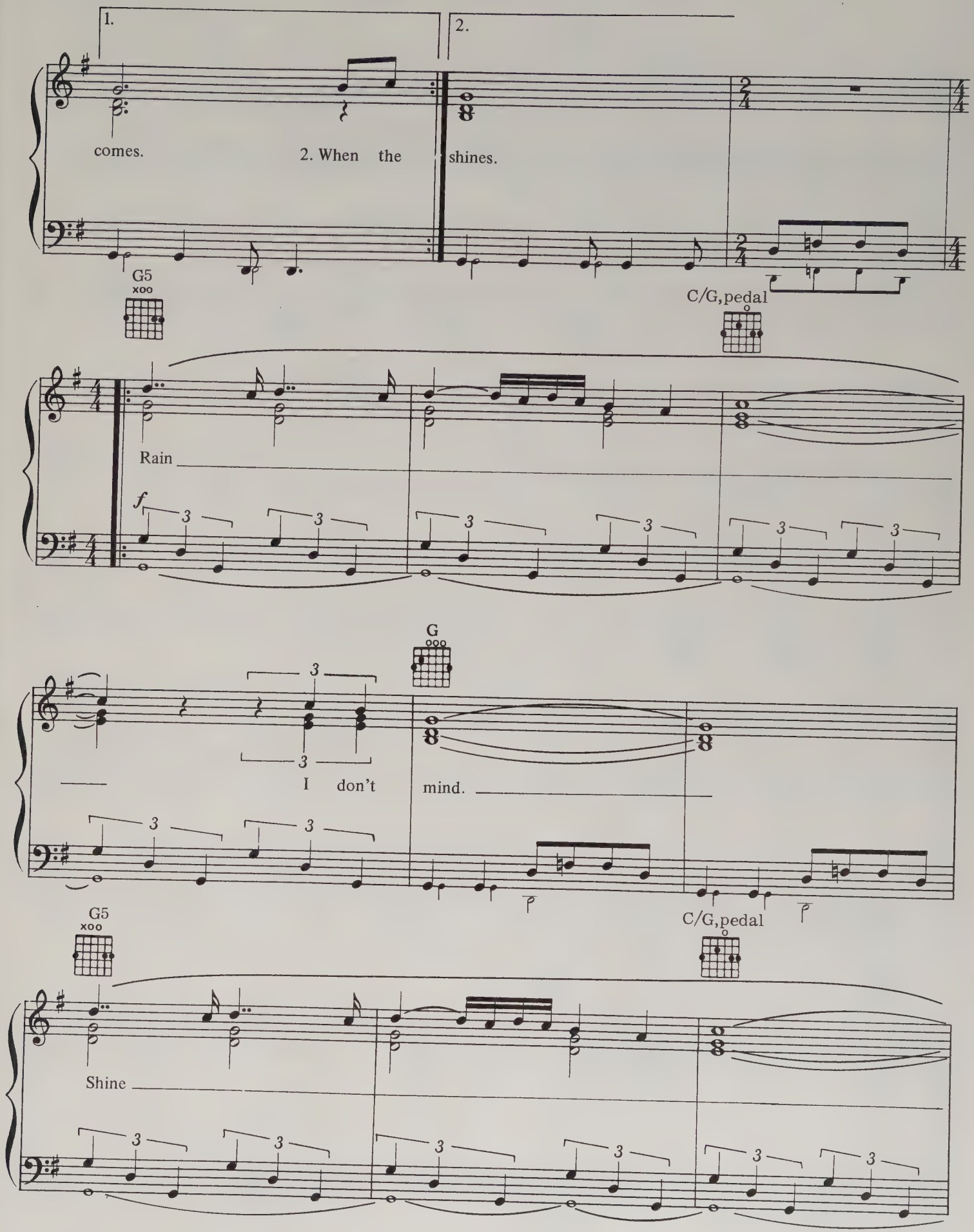
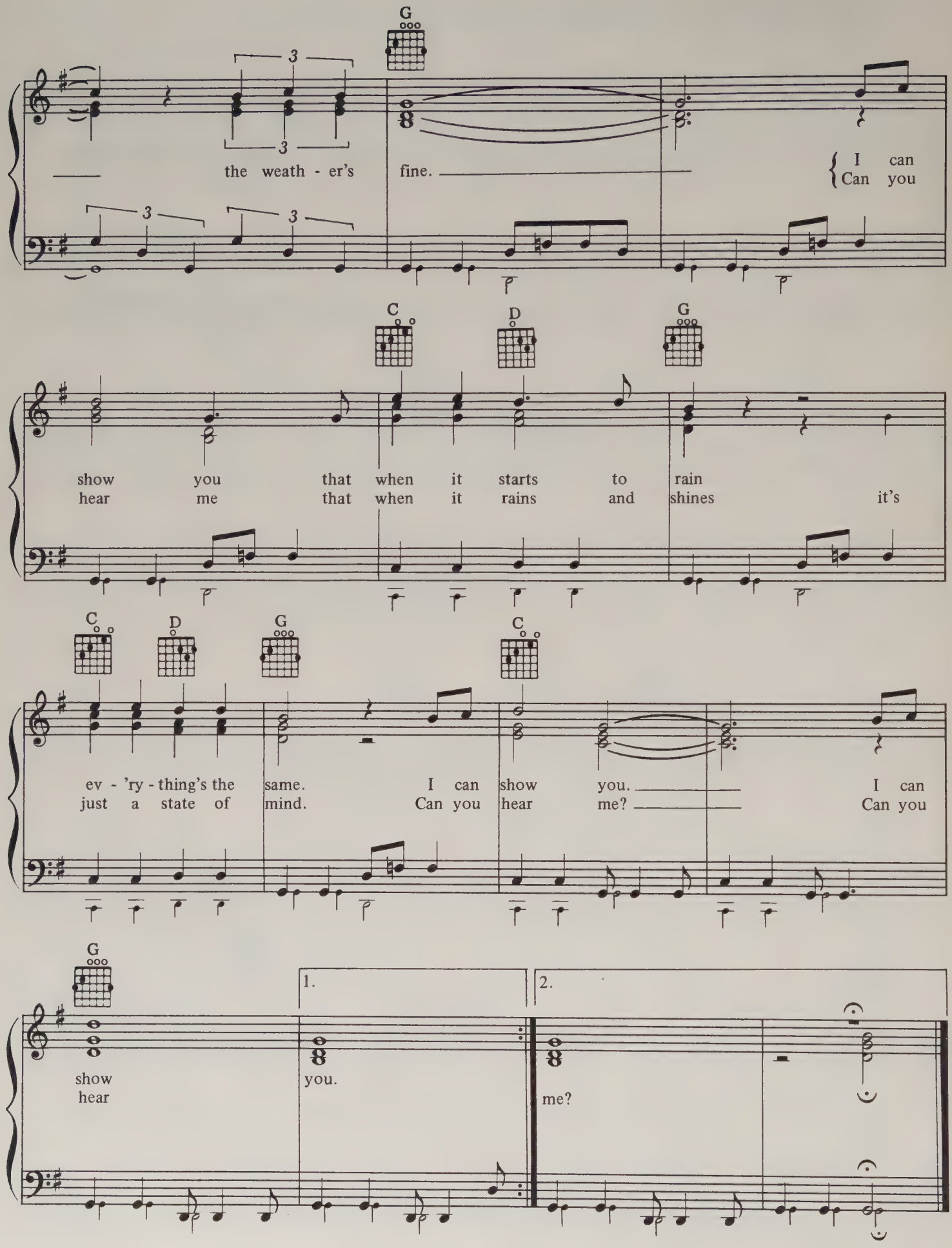
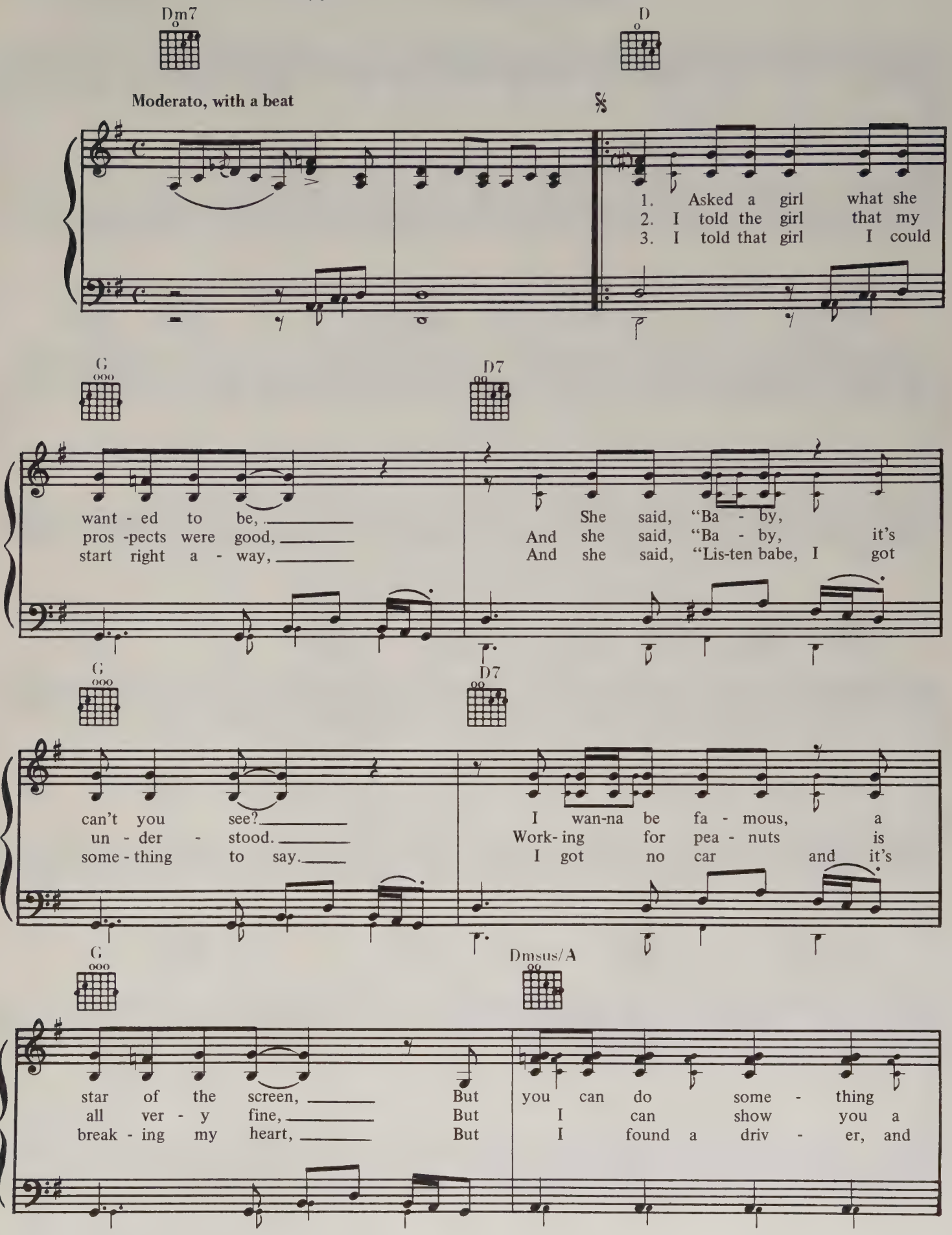

1.
2.
comes.
2. When the
shines.
G5
xoo
C/G, pedal
Rain
f
3
G
I don't
mind.
G5
xoo
C/G, pedal
Shine


G
3
3
the weath - er's
fine.
I can
Can you
3
3
C
D
G
show you that when it starts to rain
hear me that when it rains and shines it's
C
D
G
C
ev - 'ry - thing's the same. I can show you. I can
just a state of mind. Can you hear me? Can you
G
1.
2.
show
hear
you.
me?

Drive My Car

By JOHN LENNON and PAUL McCARTNEY


Dm7
D
Moderato, with a beat
1. Asked a girl what she
2. I told the girl that my
3. I told that girl I could
G
D7
want - ed to be,
pros -pects were good,
start right a - way,
She said, "Ba - by,
And she said, "Ba - by, it's
And she said, "Lis-ten babe, I got
G
D7
can't you see?
un - der - stood.
some - thing to say.
I wan-na be fa - mous, a
Work- ing for pea - nuts is
I got no car and it's
G
Dmsus/A
star of the screen, But you can do some - thing
all ver - y fine, But I can show you a
break - ing my heart, But I found a driv - er, and

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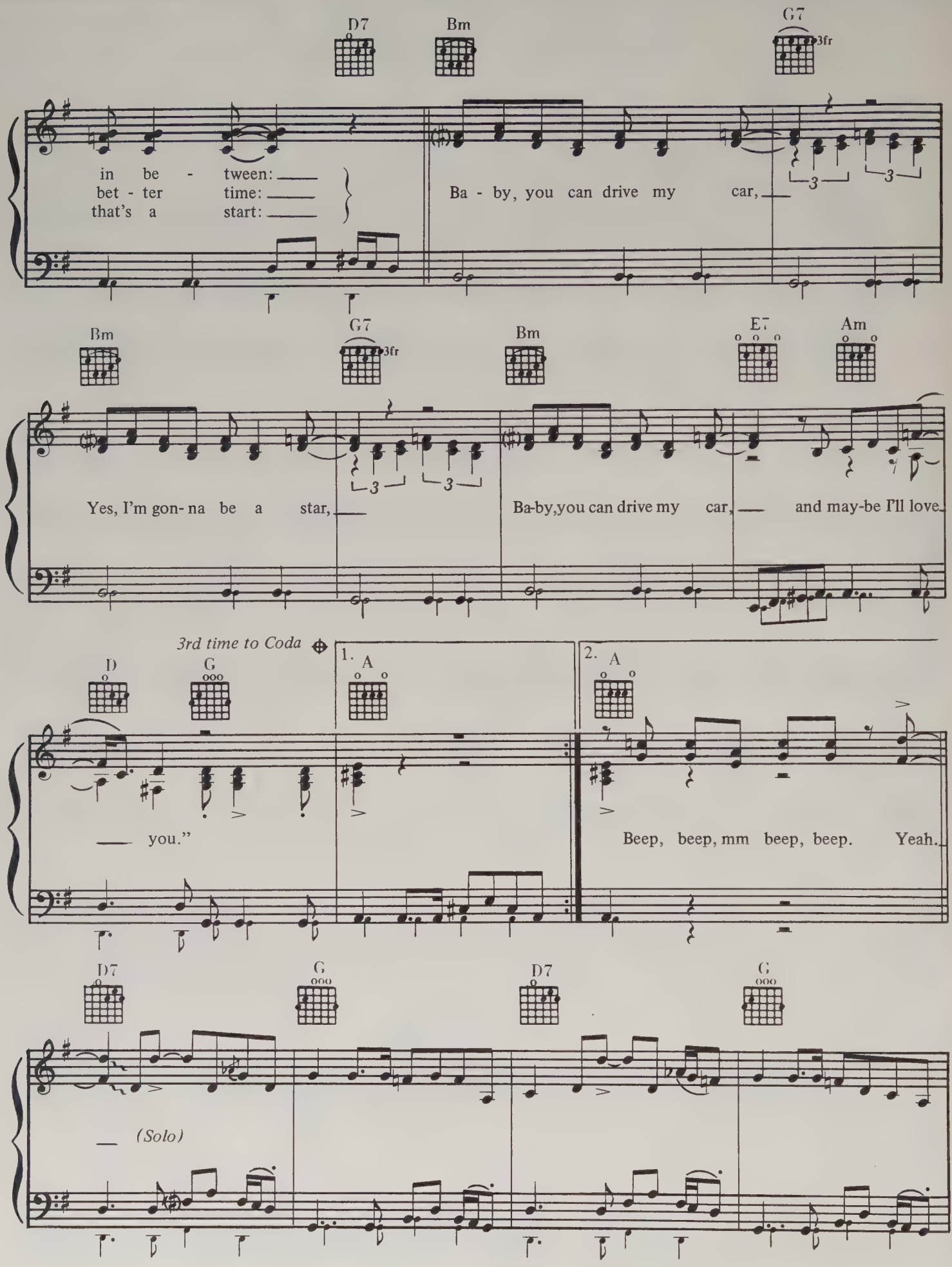
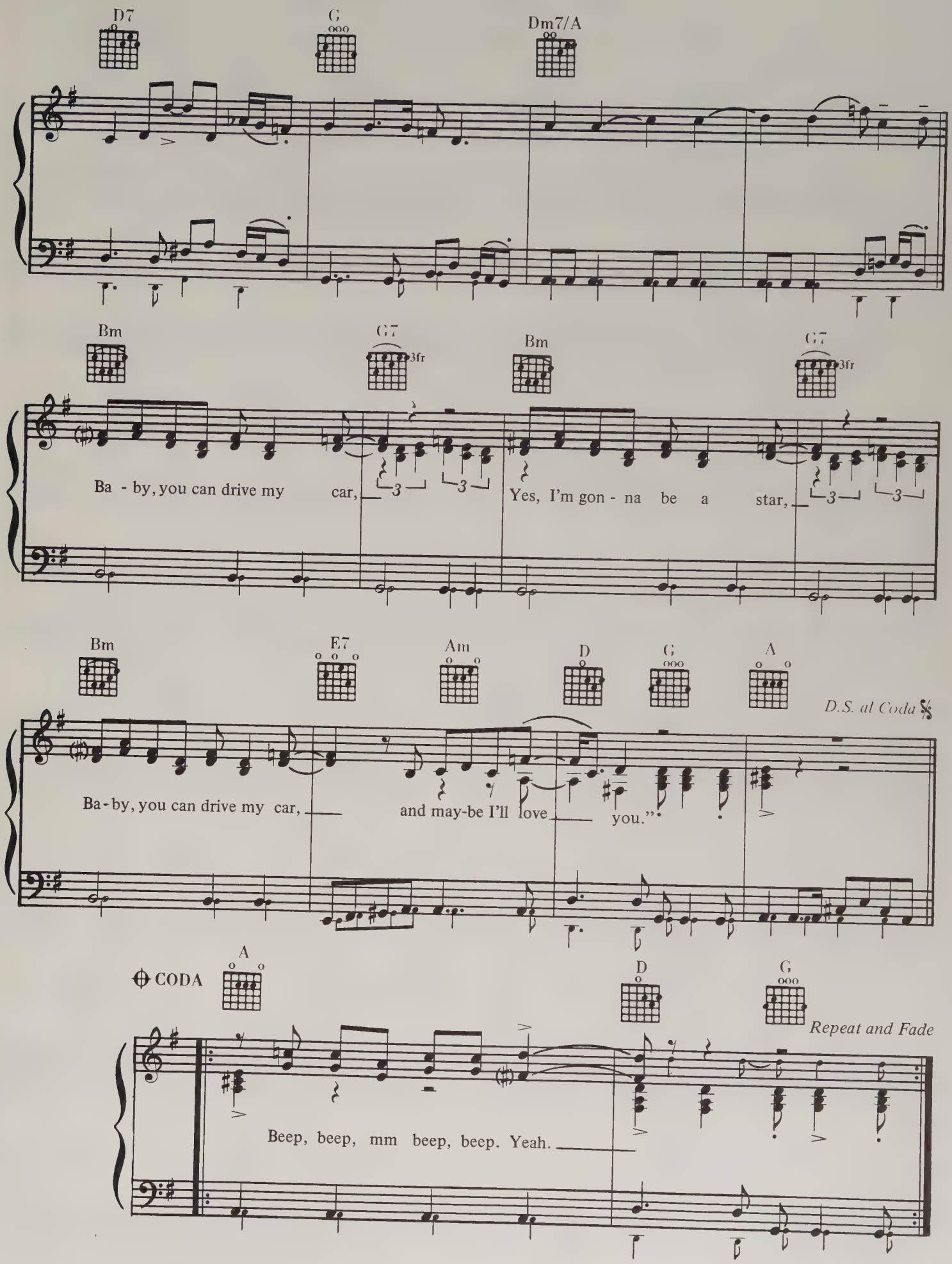
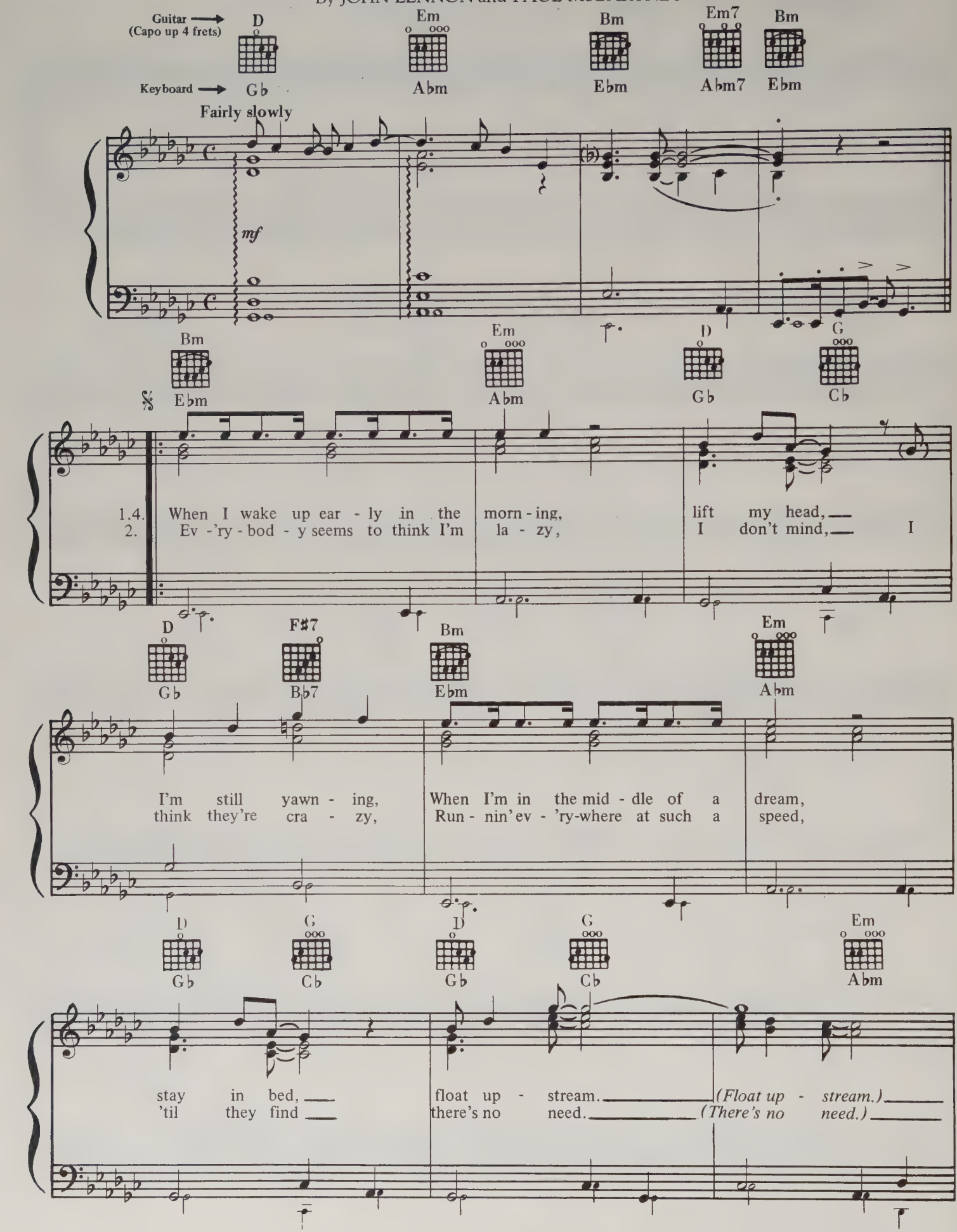

D7
Bm
G7
3fr
in be - tween:
bet - ter time:
that's a start:
Ba - by, you can drive my car,
3
3
Bm
G7
3fr
Bm
E7
Am
Yes, I'm gon- na be a star,
Ba-by,you can drive my car,
and may-be I'll love
3rd time to Coda
D
G
1. A
2. A
you."
Beep, beep, mm beep, beep. Yeah.
D7
G
D7
G
(Solo)


D7
G
Dm7/A
Bm
G7
3fr
Bm
G7
3fr
Ba - by, you can drive my car,
3
3
Yes, I'm gon - na be a star,
3
3
Bm
E7
Am
D
G
A
D.S. al Coda
Ba - by, you can drive my car,
and may-be I'll love you."
CODA
A
D
G
Repeat and Fade
Beep, beep, mm beep, beep. Yeah.

I'm Only Sleeping

By JOHN LENNON and PAUL McCARTNEY


Guitar → (Capo up 4 frets)
Keyboard →
D Em Bm Em7 Bm
Gb Abm Ebm Abm7 Ebm
Fairly slowly
mf
Bm Em D G
Ebm Abm Gb Cb
1.4. When I wake up ear - ly in the morn - ing, lift my head,
2. Ev -'ry - bod - y seems to think I'm la - zy, I don't mind, I
D F#7 Bm Em
Gb Bb7 Ebm Abm
I'm still yawn - ing, When I'm in the mid - dle of a dream,
think they're cra - zy, Run - nin' ev - 'ry-where at such a speed,
D G D G Em
Gb Cb Gb Cb Abm
stay in bed, float up - stream. (Float up - stream.)
'til they find there's no need. (There's no need.)

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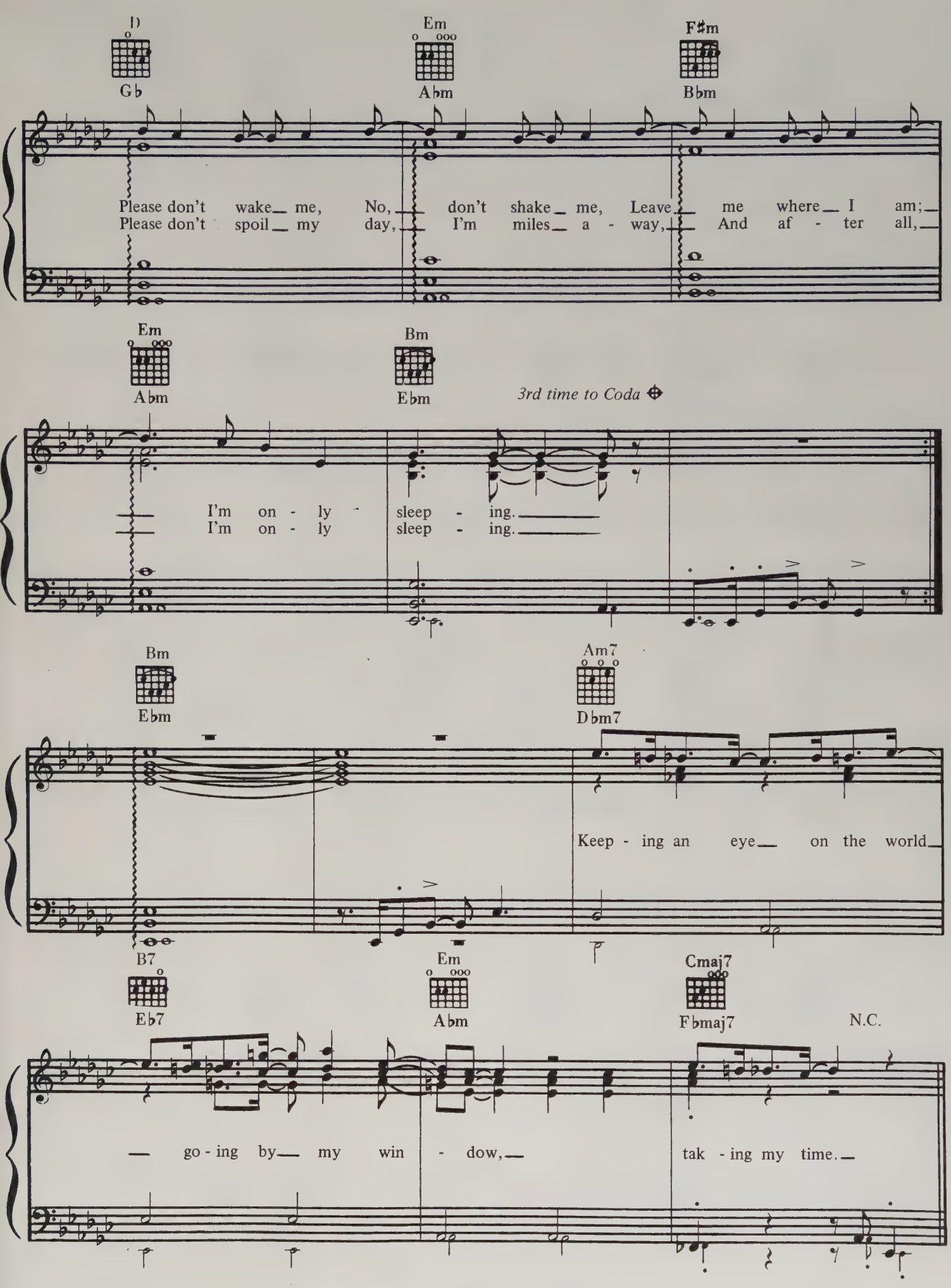
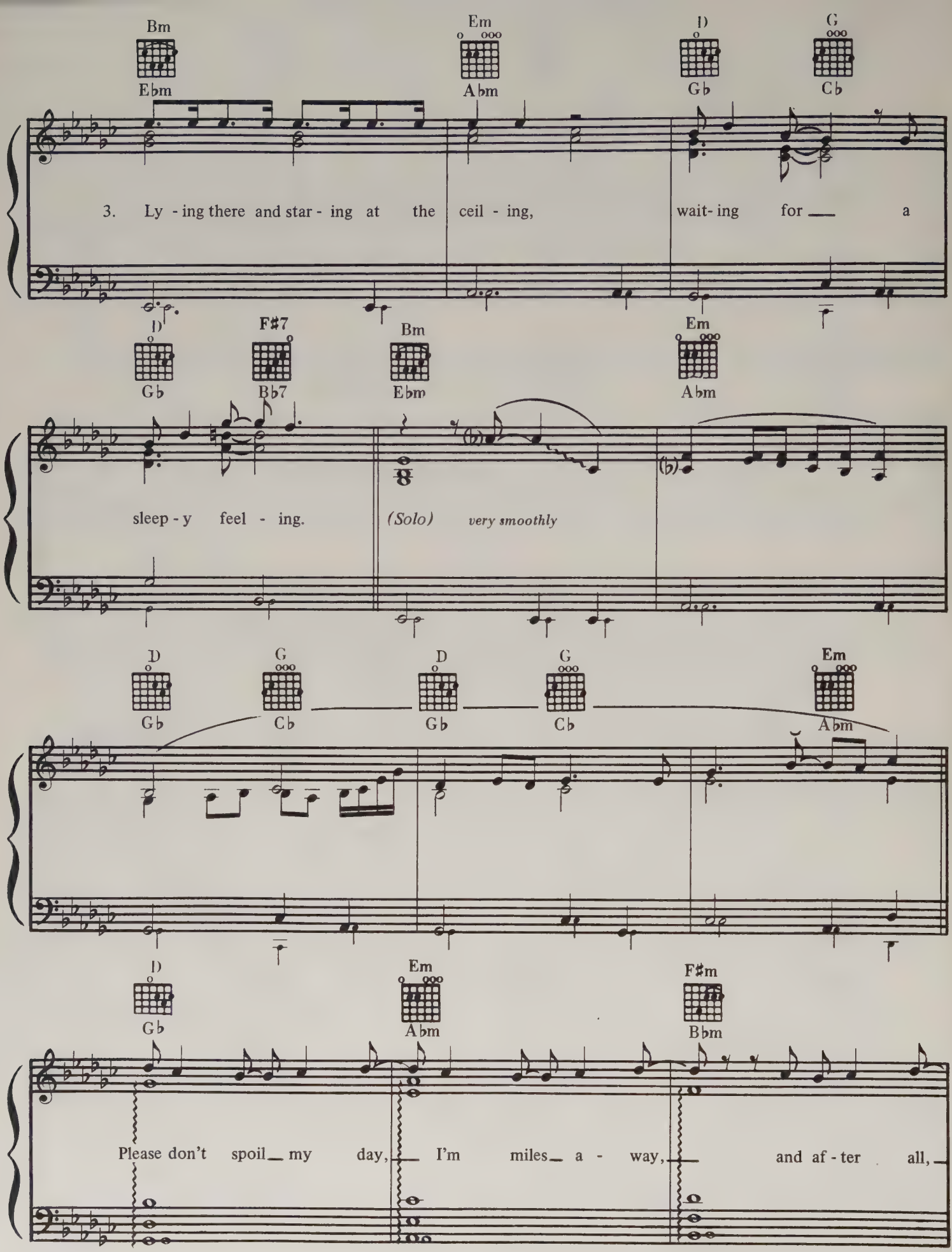
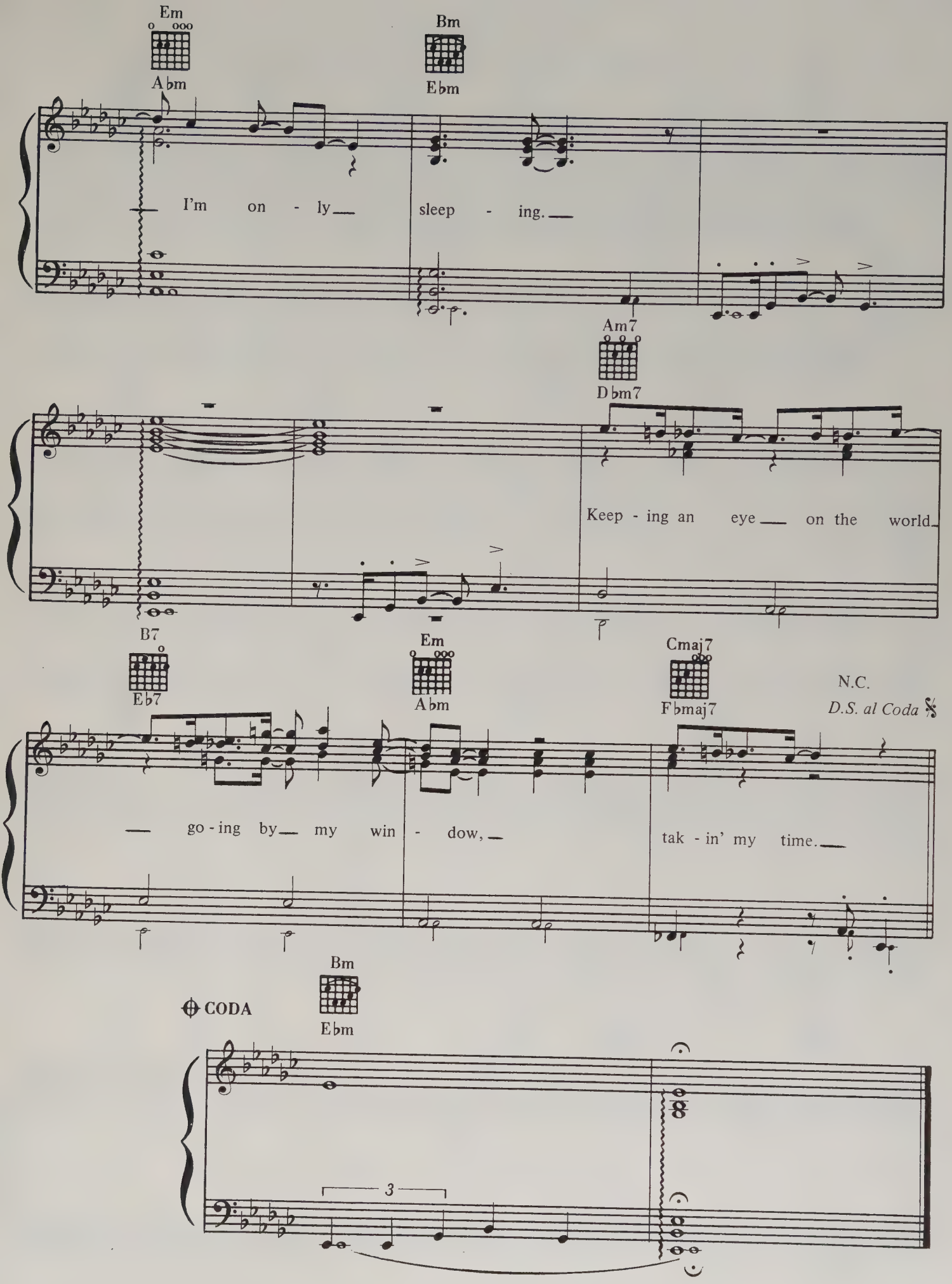
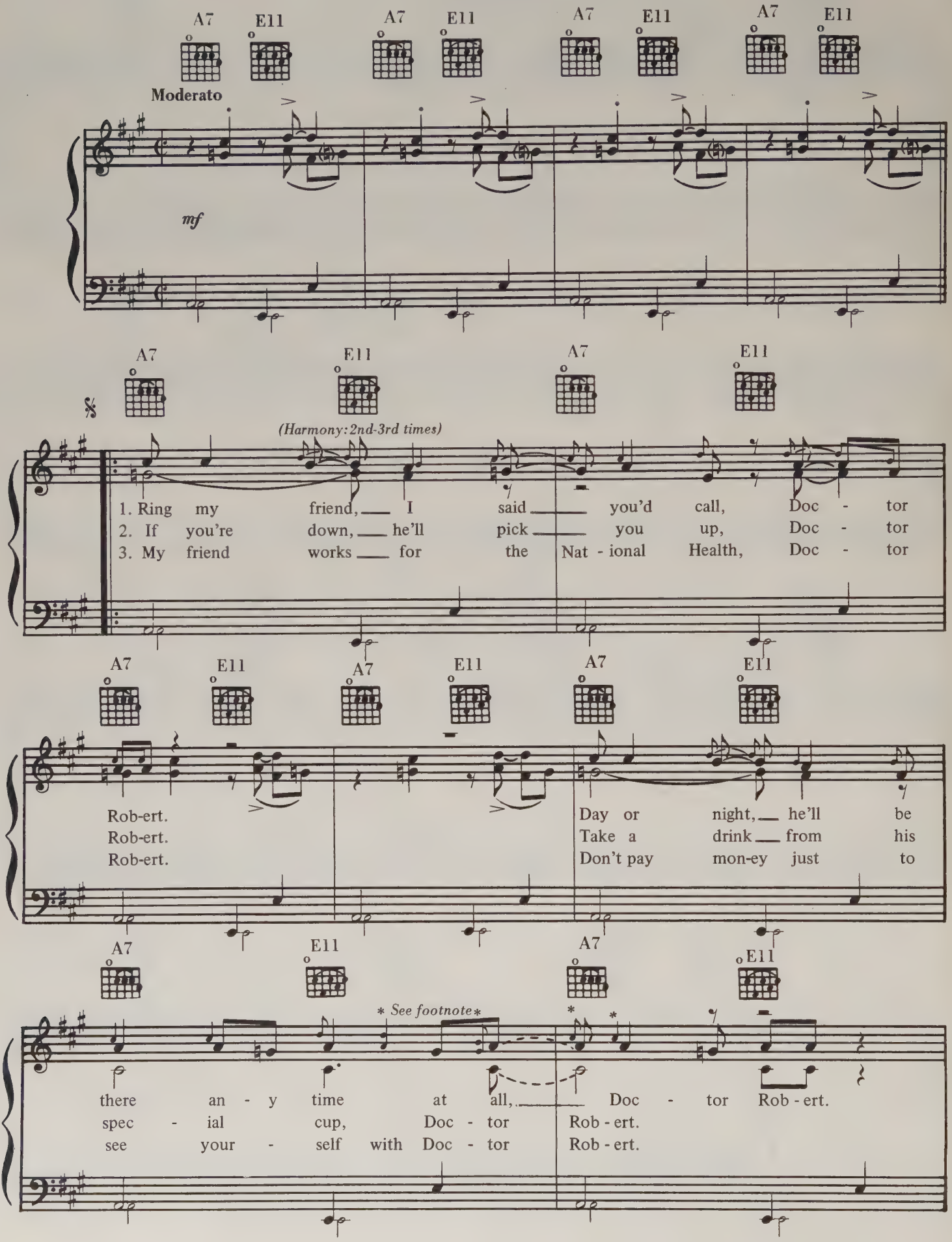

D
Gb
Em
Abm
F♯m
Bbm
Please don't wake me, No, don't shake me, Leave me where I am;
Please don't spoil my day, I'm miles a - way, And af - ter all,
Em
Abm
Bm
Ebm
3rd time to Coda
I'm on - ly sleep - ing.
I'm on - ly sleep - ing.
Bm
Ebm
Am7
Dbm7
Keep - ing an eye on the world
B7
Eb7
Em
Abm
Cmaj7
Fbmaj7
N.C.
go - ing by my win - dow,
tak - ing my time.


Bm
Ebm
Em
Abm
D
Gb
G
Cb
3. Ly - ing there and star - ing at the ceil - ing, wait- ing for a
D
Gb
F♯7
Bb7
Bm
Ebm
Em
Abm
sleep - y feel - ing. (Solo) very smoothly
D
Gb
G
Cb
D
Gb
G
Cb
Em
Abm
D
Gb
Em
Abm
F♯m
Bbm
Please don't spoil my day, I'm miles a - way, and af - ter all,


Em
Bm
Abm
Ebm
I'm on - ly sleep - ing.
Am7
Dbm7
Keep - ing an eye on the world
B7
Eb7
Em
Abm
Cmaj7
Fbmaj7
N.C.
D.S. al Coda
go - ing by my win - dow,
tak - in' my time.
Bm
Ebm
CODA
3

Dr. Robert

By JOHN LENNON and PAUL McCARTNEY

A7 E11 A7 E11 A7 E11 A7 E11
Moderato
mf
A7 E11 A7 E11
(Harmony: 2nd-3rd times)
1. Ring my friend, I said you'd call, Doc - tor
2. If you're down, he'll pick you up, Doc - tor
3. My friend works for the Nat - ional Health, Doc - tor
A7 E11 A7 E11 A7 E11
Rob-ert.
Rob-ert.
Rob-ert.
Day or night, he'll be
Take a drink from his
Don't pay mon-ey just to
A7 E11 A7 E11
* See footnote *
there an - y time at all, Doc - tor Rob - ert.
spec - ial cup, Doc - tor Rob - ert.
see your - self with Doc - tor Rob - ert.

*Bar 10, 2nd verse - Note different solo and harmony lines marked with **

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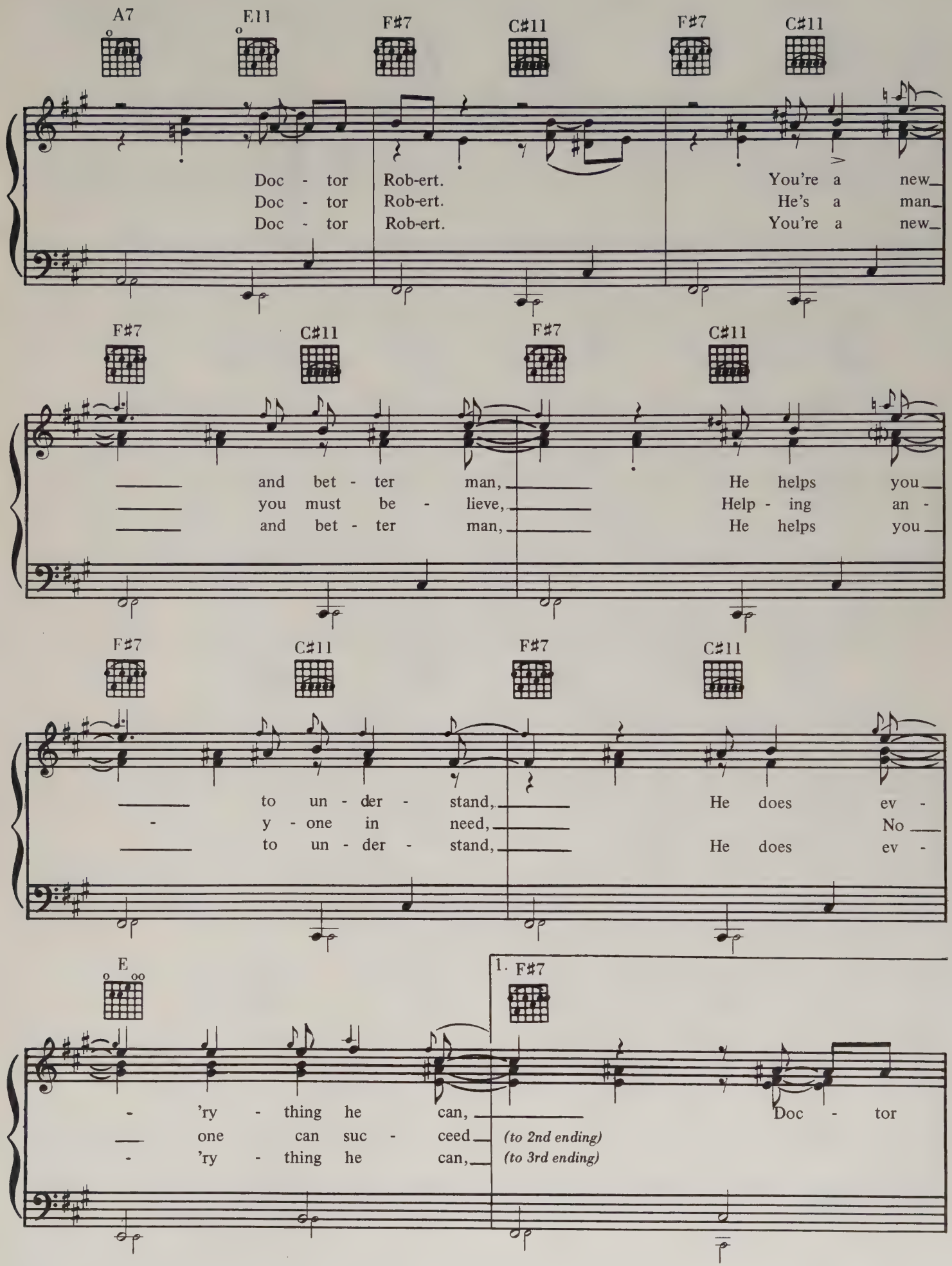
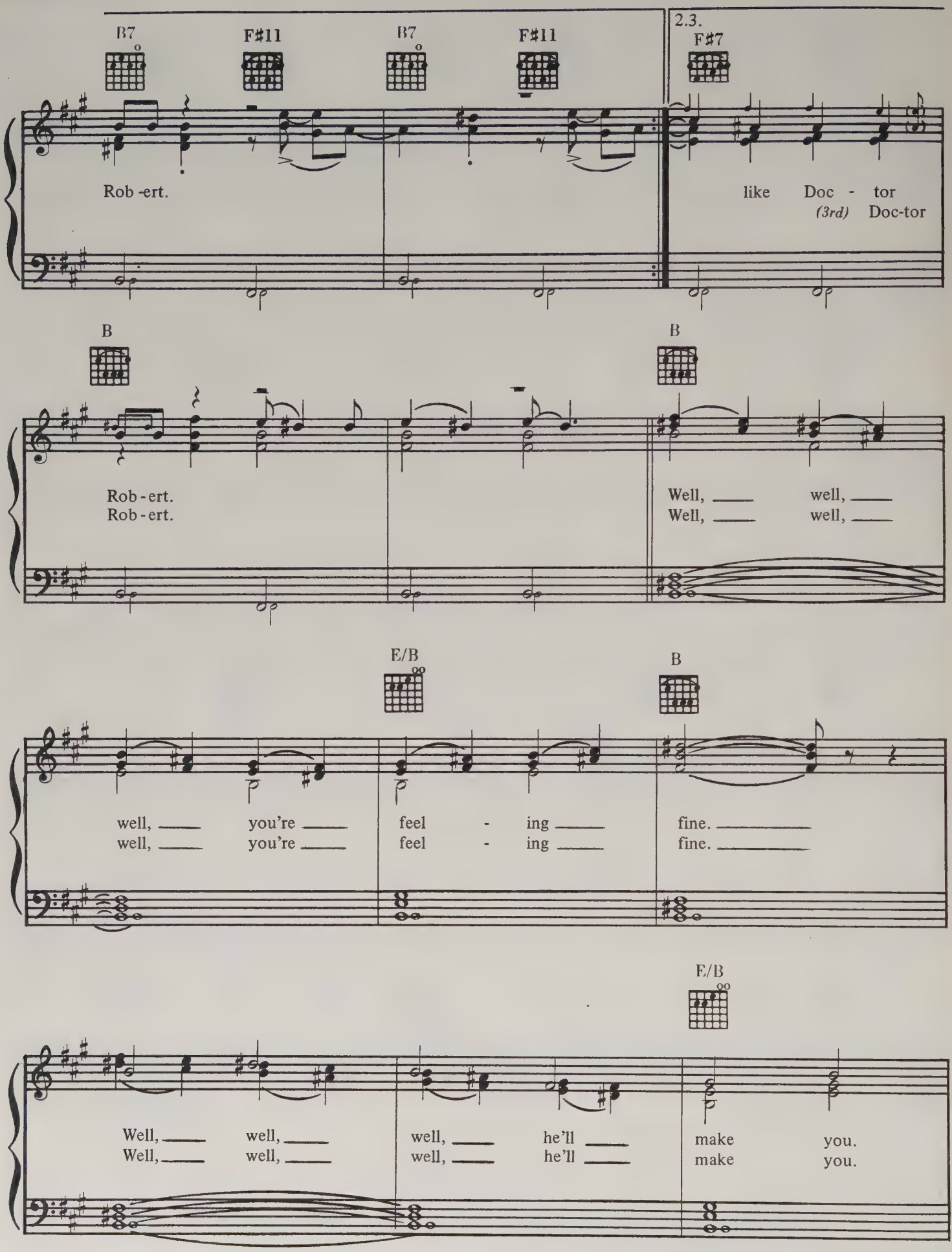
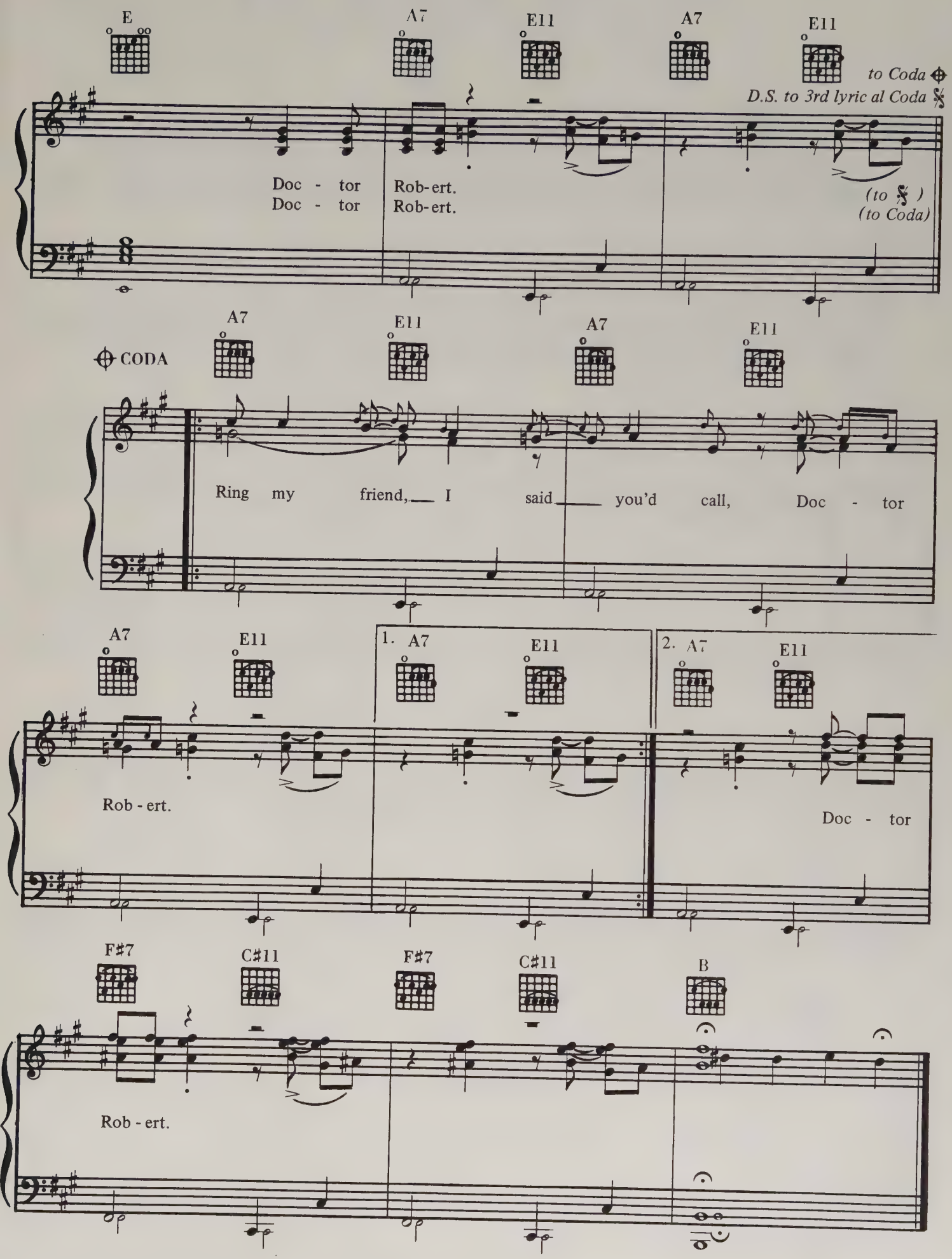
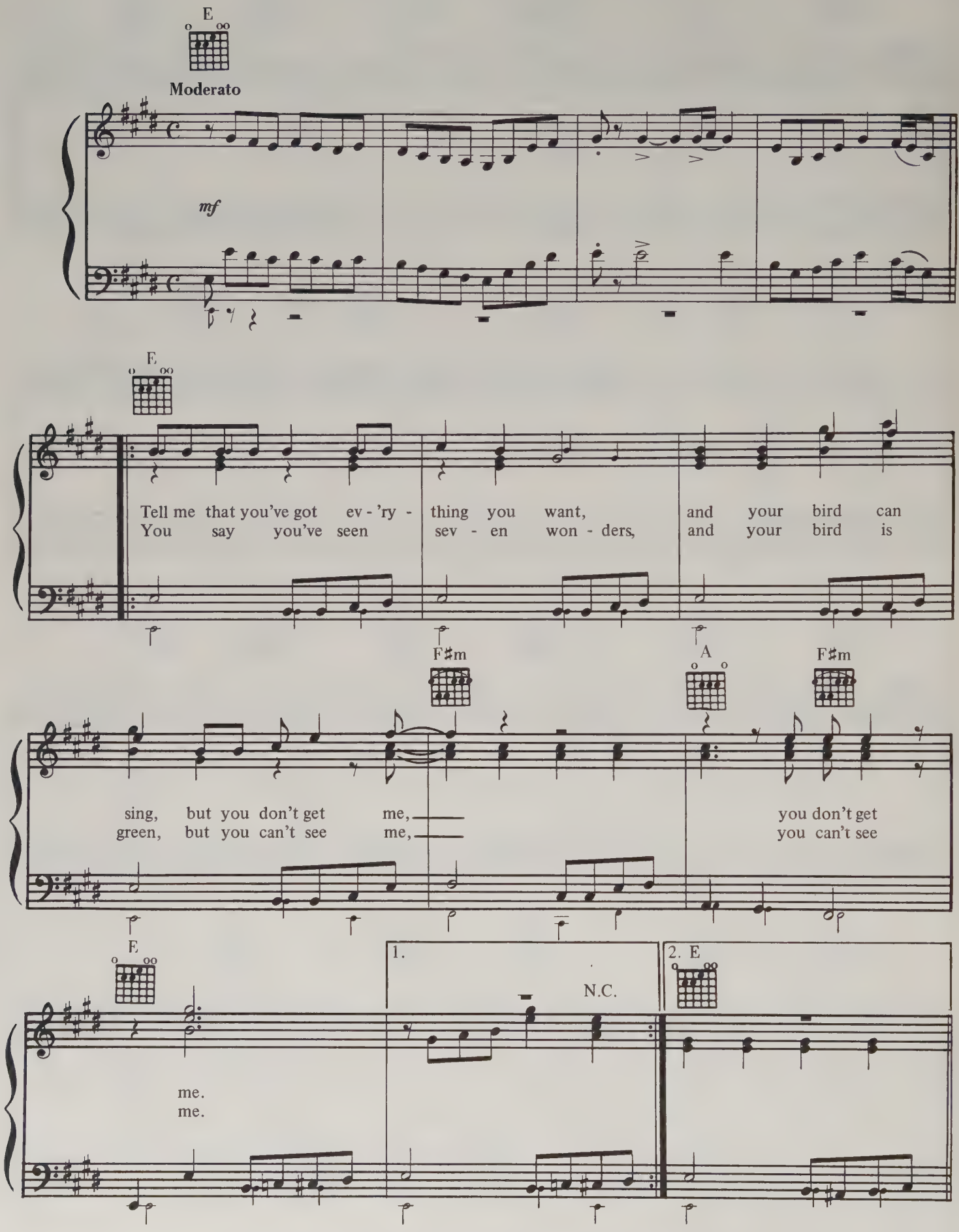

A7
E11
F♯7
C♯11
F♯7
C♯11
Doc - tor Rob-ert. You're a new_
Doc - tor Rob-ert. He's a man_
Doc - tor Rob-ert. You're a new_
F♯7
C♯11
F♯7
C♯11
and bet - ter man, He helps you_
you must be - lieve, Help - ing an -
and bet - ter man, He helps you_
F♯7
C♯11
F♯7
C♯11
to un - der - stand, He does ev -
y - one in need, No_
to un - der - stand, He does ev -
E
1. F♯7
- 'ry - thing he can, Doc - tor
one can suc - ceed (to 2nd ending)
- 'ry - thing he can, (to 3rd ending)

B7
F♯11
B7
F♯11
2.3.
F♯7
Rob -ert.
like Doc - tor
(3rd) Doc-tor
B
B
Rob - ert.
Rob - ert.
Well, ___ well, ___
Well, ___ well, ___
E/B
B
well, ___ you're ___
well, ___ you're ___
feel - ing ___
feel - ing ___
fine. ___
fine. ___
E/B
Well, ___ well, ___
Well, ___ well, ___
well, ___ he'll ___
well, ___ he'll ___
make you.
make you.


E
A7
E11
A7
E11
to Coda
D.S. to 3rd lyric al Coda
Doc - tor
Doc - tor
Rob-ert.
Rob-ert.
(to 𝄋)
(to Coda)
CODA
A7
E11
A7
E11
Ring my friend, I said you'd call, Doc - tor
A7
E11
1. A7
E11
2. A7
E11
Rob - ert.
Doc - tor
F♯7
C♯11
F♯7
C♯11
B
Rob - ert.

And Your Bird Can Sing

By JOHN LENNON and PAUL McCARTNEY



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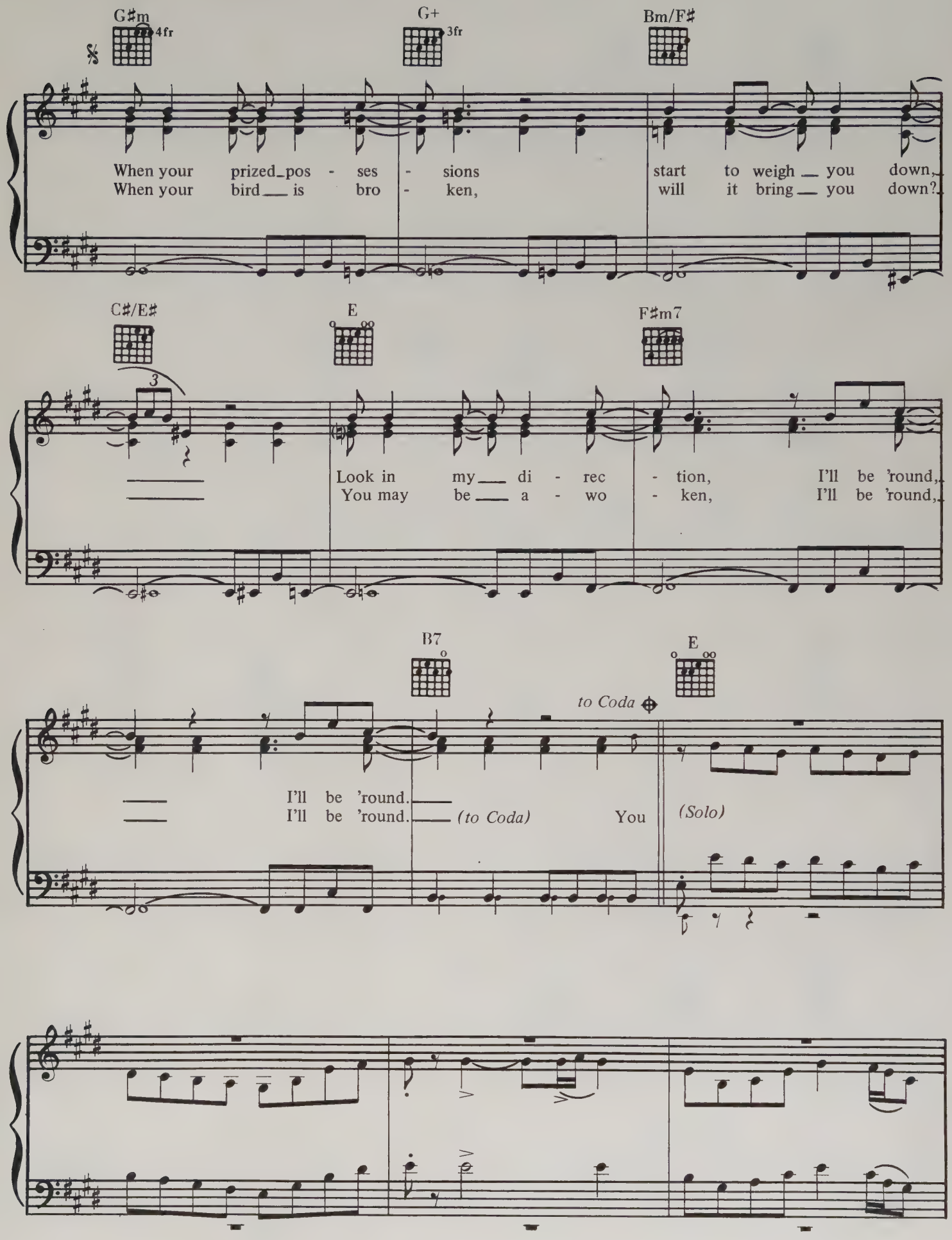
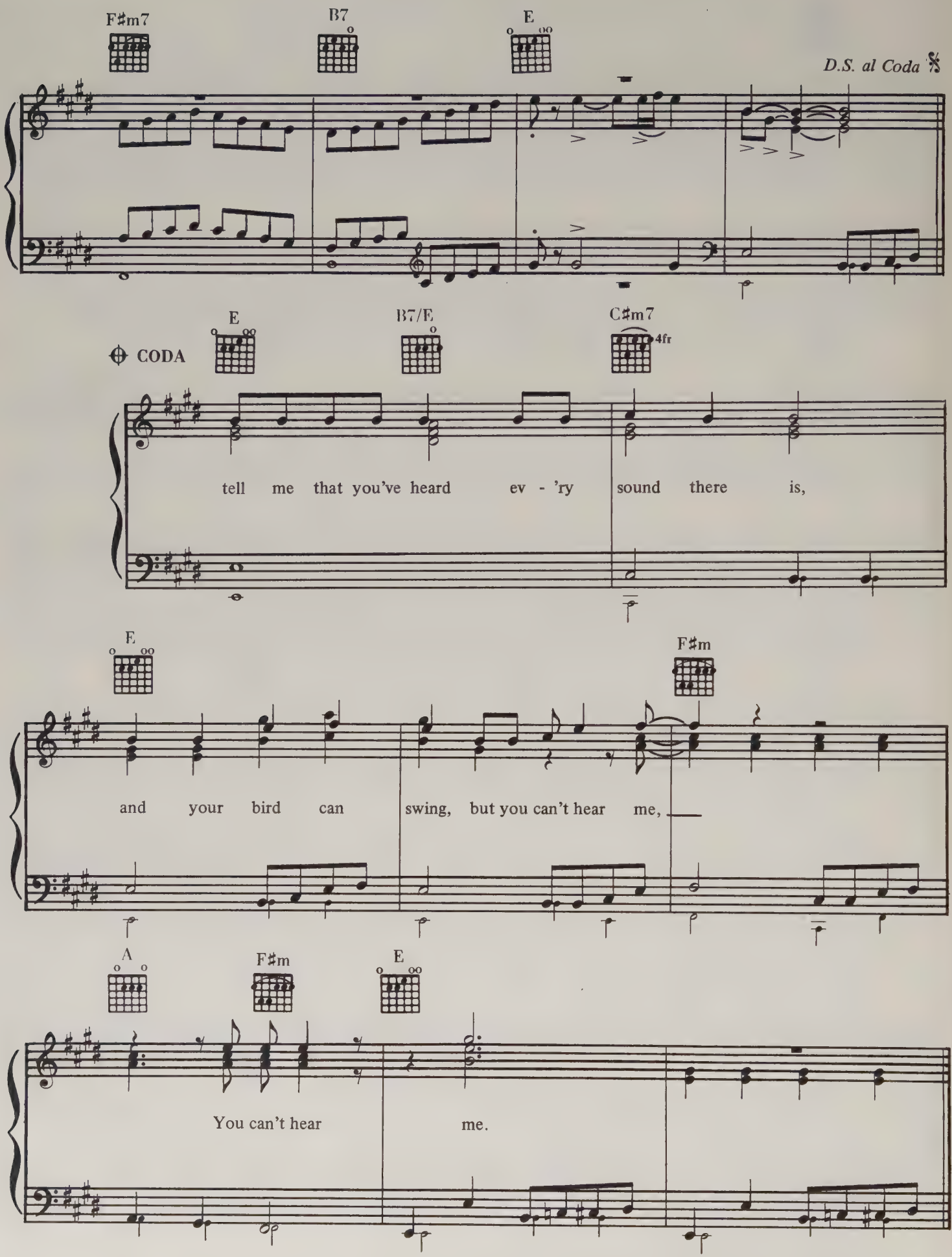
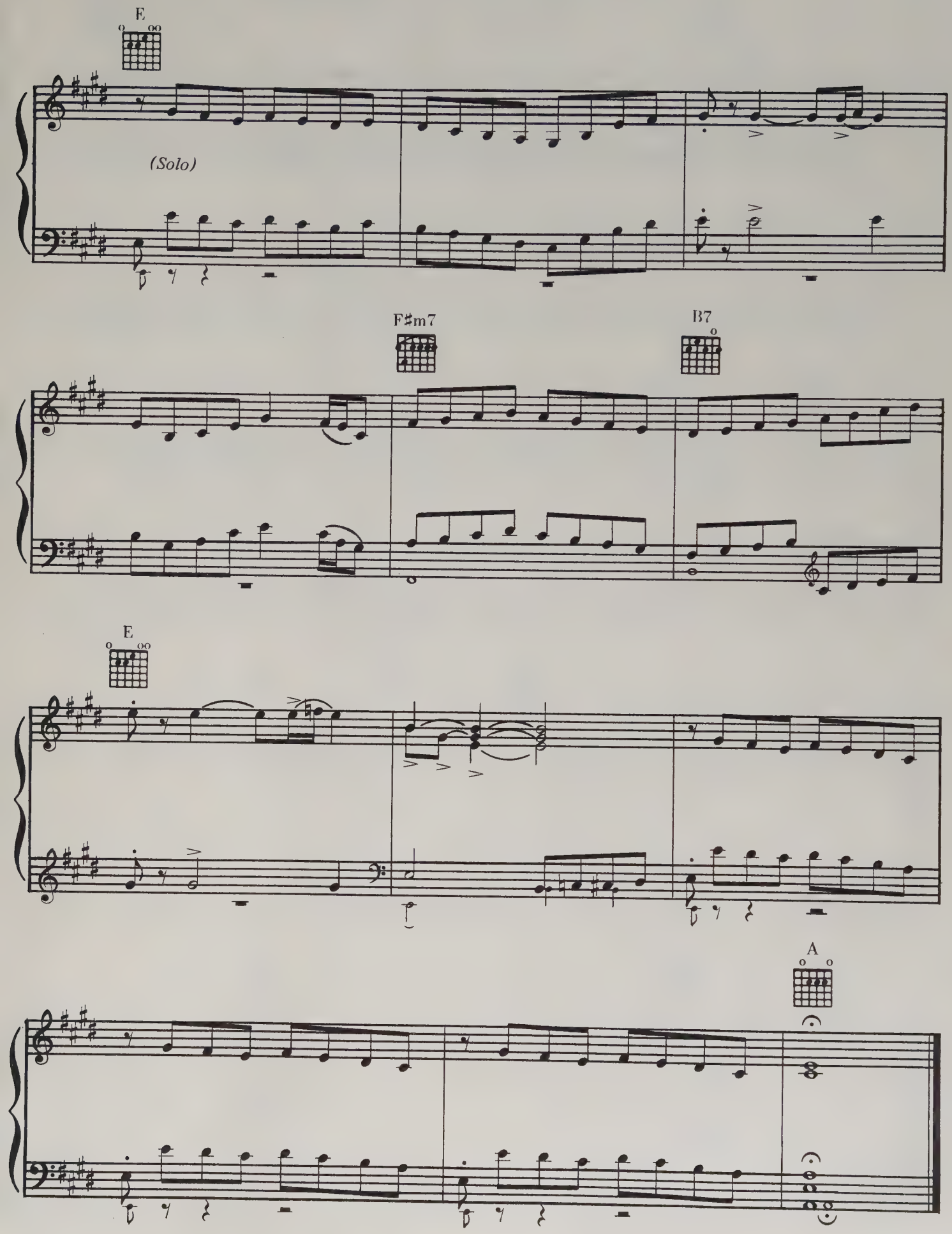
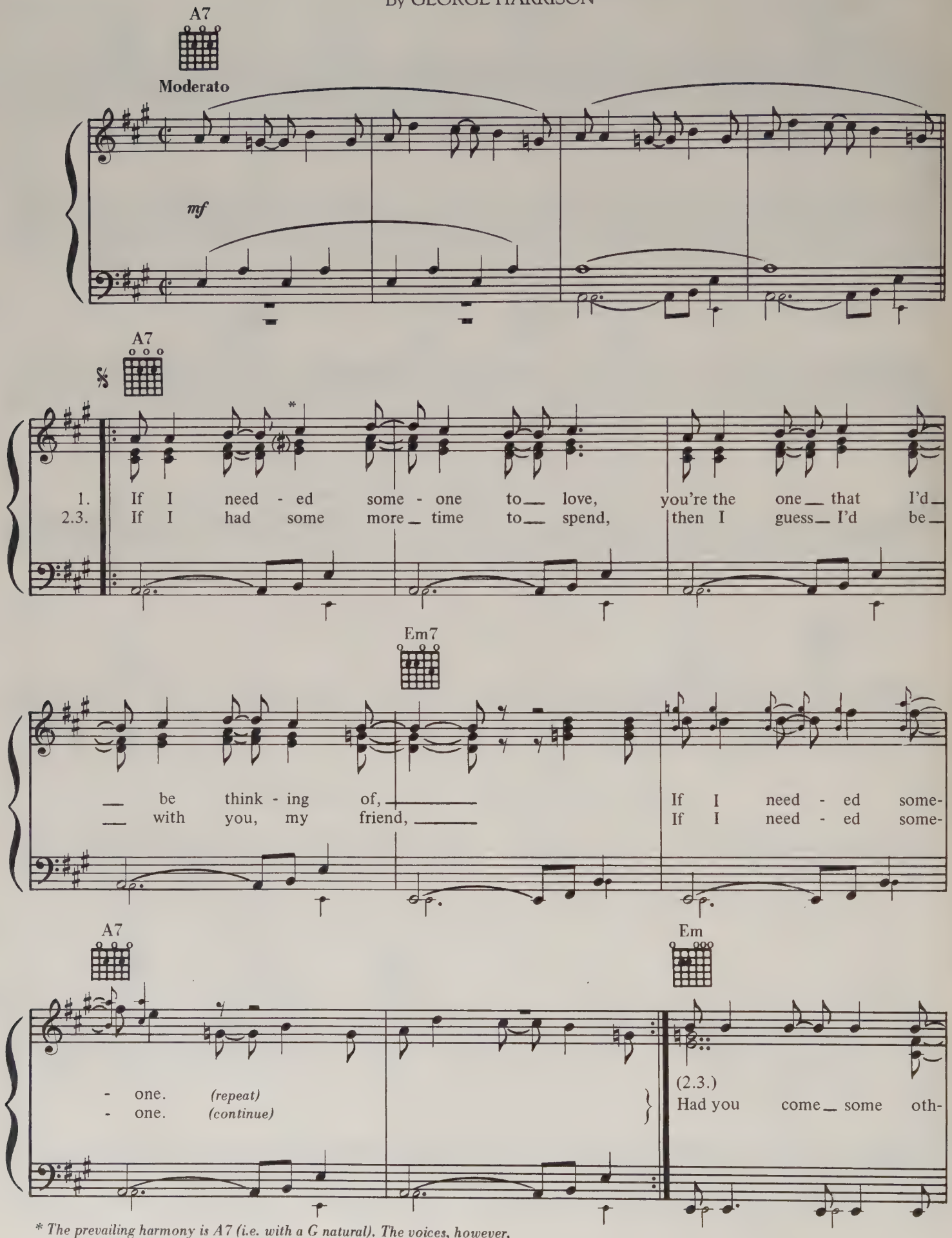

G♯m
4fr
G+
3fr
Bm/F♯
When your prized_pos - ses - sions start to weigh _ you down,
When your bird _ is bro - ken, will it bring _ you down?
C♯/E♯
E
F♯m7
3
Look in my _ di - rec - tion, I'll be 'round,
You may be _ a - wo - ken, I'll be 'round,
B7
E
to Coda
I'll be 'round.
I'll be 'round. (to Coda) You (Solo)


F♯m7
B7
E
D.S. al Coda
CODA
E
B7/E
C♯m7
4fr
tell me that you've heard ev - 'ry sound there is,
E
F♯m
and your bird can swing, but you can't hear me,
A
F♯m
E
You can't hear me.


E
(Solo)
F♯m7
B7
E
A

If I Needed Someone

By GEORGE HARRISON


A7
Moderato
mf
A7
1. If I need - ed some - one to love, you're the one that I'd
2.3. If I had some more time to spend, then I guess I'd be
Em7
be think - ing of,
with you, my friend,
If I need - ed some-
If I need - ed some-
A7
Em
- one. (repeat)
- one. (continue)
(2.3.)
Had you come some oth-

** The prevailing harmony is A7 (i.e. with a G natural). The voices, however, sing a G♯ and I have preferred to include this, as it is so evident.*

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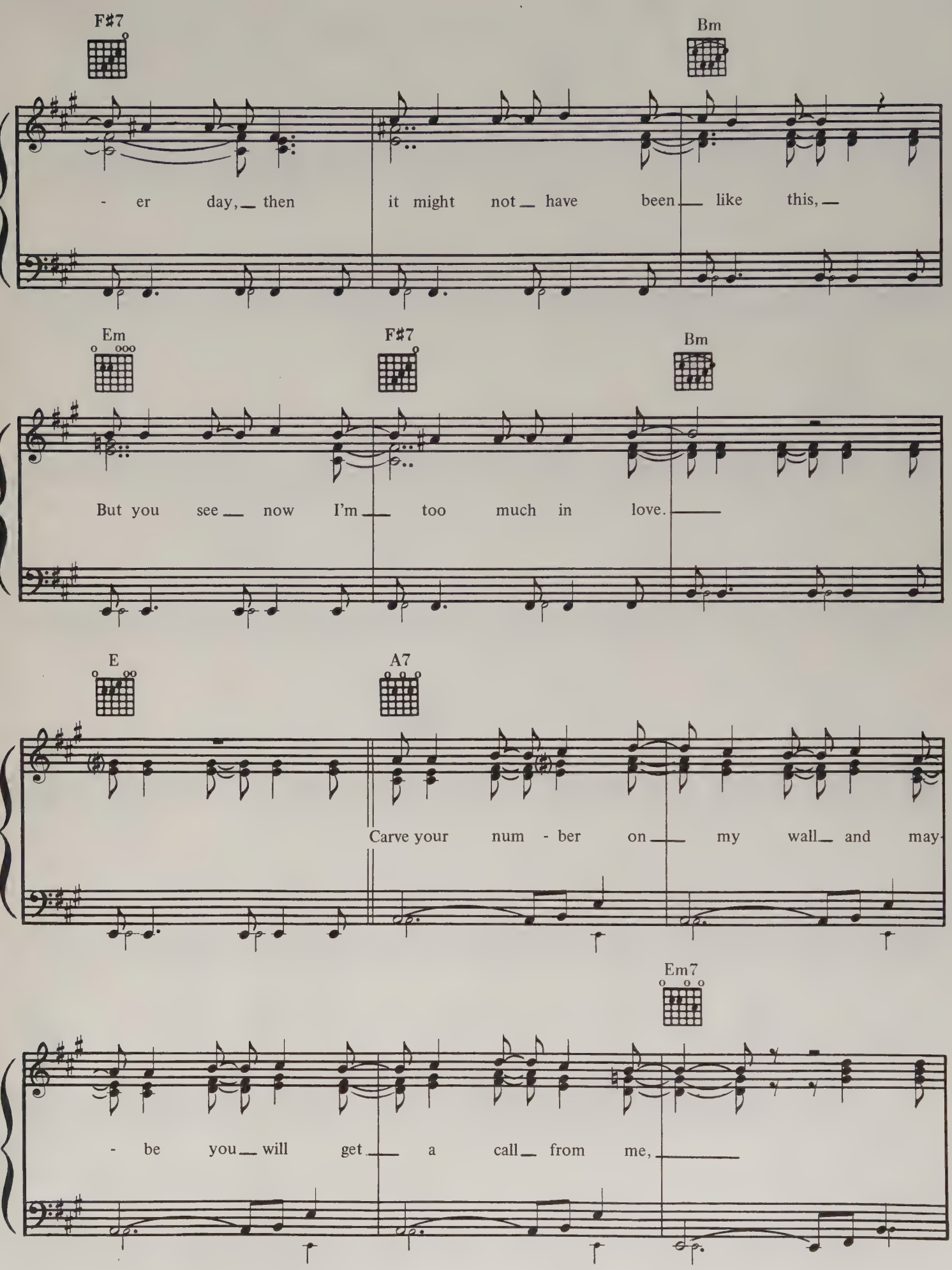
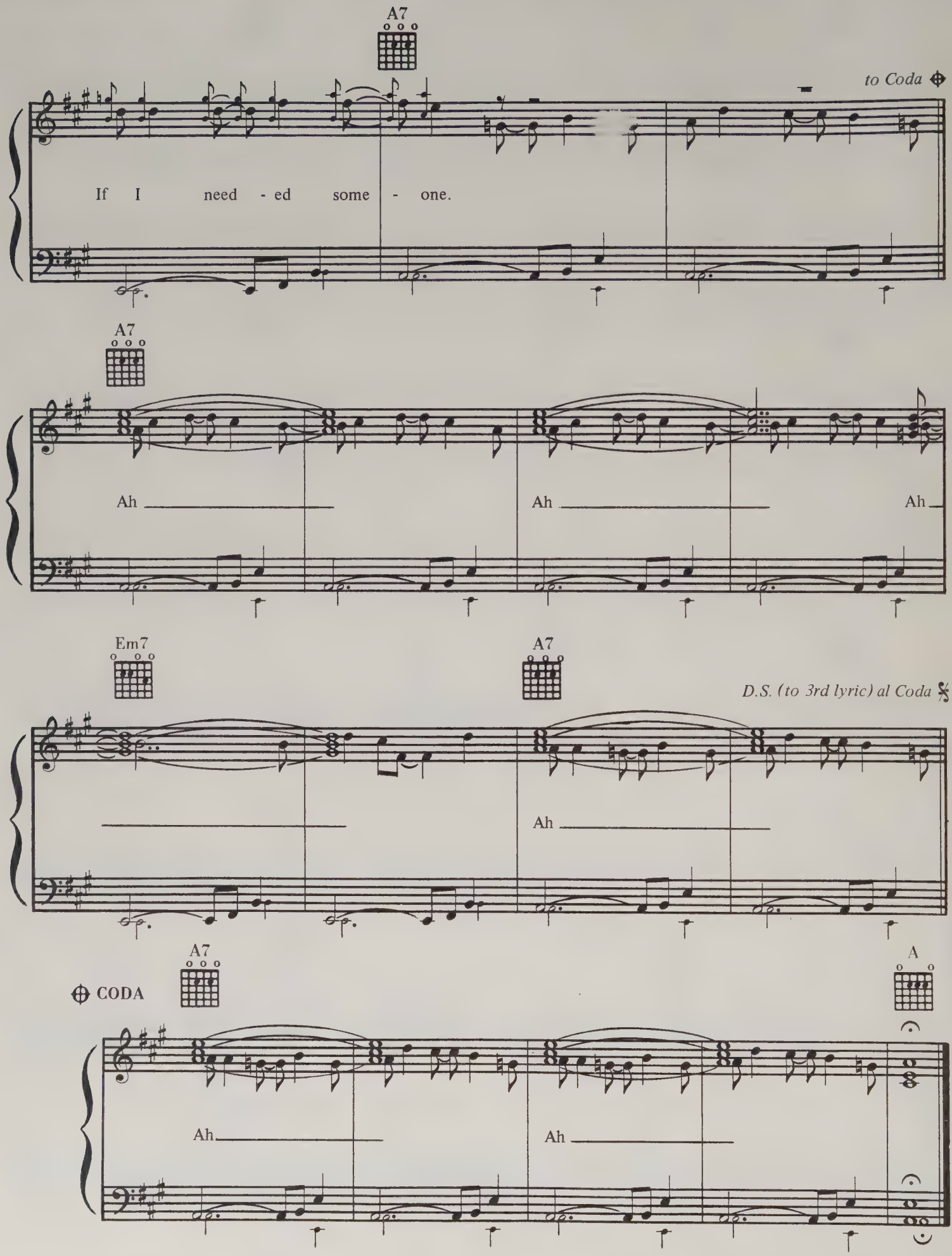
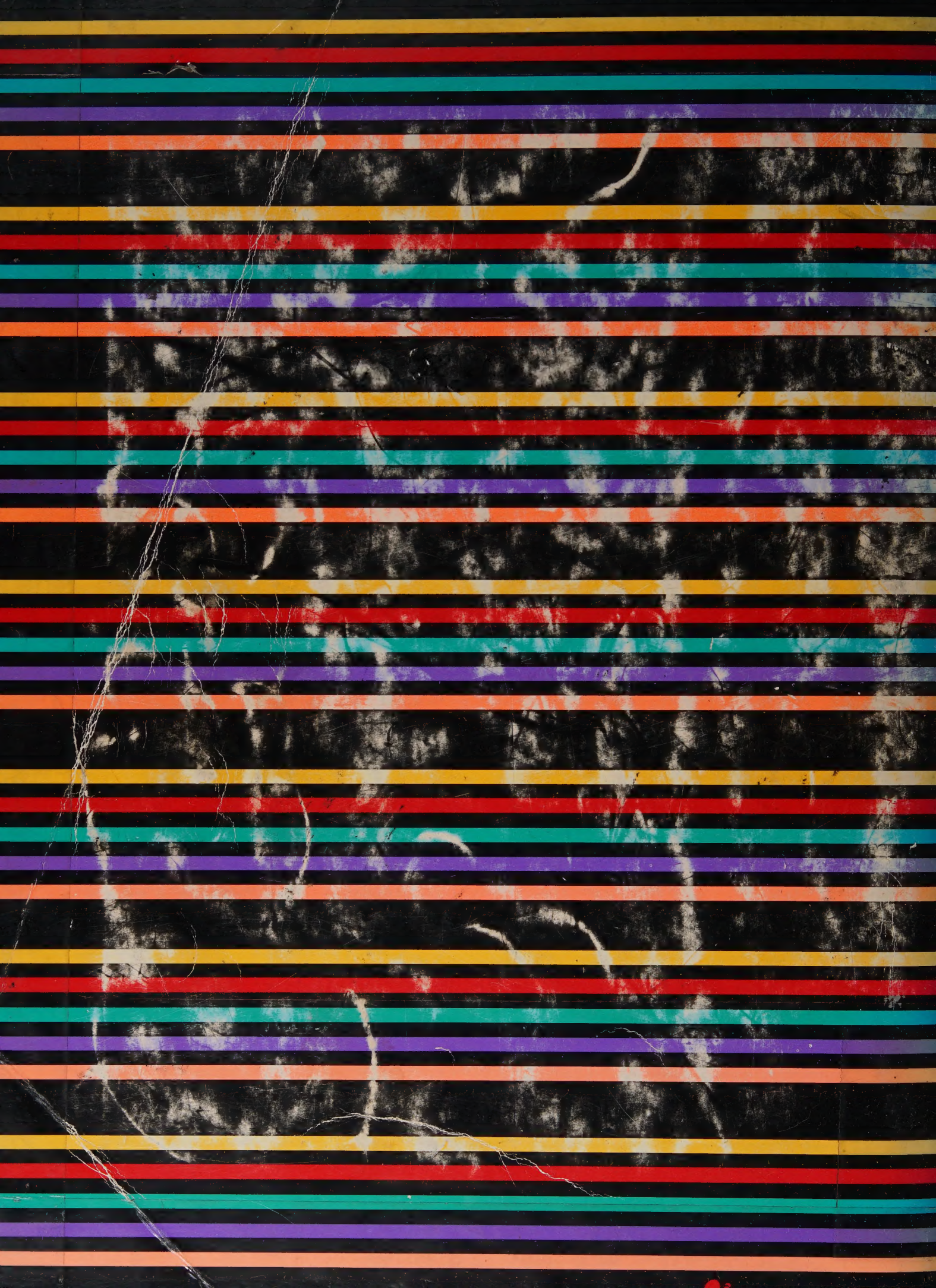

F♯7
Bm
- er day, _ then it might not _ have been _ like this, _
Em
F♯7
Bm
But you see _ now I'm _ too much in love. _
E
A7
Carve your num - ber on _ my wall _ and may-
Em7
- be you _ will get _ a call _ from me, _


A7
to Coda
If I need - ed some - one.
A7
Ah
Ah
Ah
Em7
A7
D.S. (to 3rd lyric) al Coda
Ah
A7
A
CODA
Ah
Ah